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CORRESPONDENCE

1930

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[1965]

Highview,N.Y.

Dear Sultana:

The reason mother was so loath to talk business the other night was ###### that she had been unable to cash a note we were depending on to scare away the wolf for the moment. It is a matter of a feud in the family ~~and~~ over the estate in Orange and her cousin,who is one of the executors and an officer in the bank ,had schemed to make conditions about the estate that she could not stand for. So it is neccessary to call a lawyer and go to another bank. Therefore we are held up -- note clever pun -- for awhile. We have not lost interest however and it is only this little matter that has kept us from claiming one of the pictures already.

Mother asks me to tell you that: 1. She had been promised the money and therefore made the appointment. She is sorry about this mishap. 2. That she will not ask you to reserve any for fear you might have a sale.3.But,if you do not have a sale for the one mother finally fixed her heart on (the center piece on the right wall as you enter;the one that hung directly behind you that afternoon) you may consider it sold and we will take it as soon as the present difficulty is ironed out. But please do not reject a sale because there are others that we could be satisfied with.

I will not be able to come down this week. A heavy cold and my dear old asthma have floored me.

Much love as always

Tatchuche

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Highview,N.Y.

So sorry,dear Edith,that I could not come in and take my junk off your hands and arrange the picture (with frame Etc.,) to make it suitable for view. Promise to do so early in the week. In the meantime the Sultana will be indulgent and forgive her poor scribe — who prostrates himself,

Leon

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Tahcheechee

[1930]

High View N.Y.

Illustrious Sultana:

Having reflected long - and of course submitting first of all that only God's wisdom is perfect - and prostrating myself at the golden feet of your illustrious self before uttering my lame thoughts - that are dressed like beggars and are halting like pilgrims who falter from weariness - I meditate, and try to give the explanation of the thing:

Your poor scribe will be forgiven for dwelling for a moment on personal characteristics of your illustrious self, I am sure, for only in that way can the decide what consolation will hold, what fine oil to burn in such a fine vessal, the precious wine that could be poured in a goblet of topaz and iris without doing hurt to its form or destroying its delicate reflections, for this is not a tear vase but a full round and ruddy work of a master craftsman: it is neither milk for babes nor meat for strong men, but rum for heroes.

Your humble scribe therefore submits three propositions: That purple wine gives a deeper and more varied series of reflections in a Venitian glass than any other: That sweet wines and liquers are good only ~~for~~ as liqueurs and aperitifs: That strong men, as well as strong wine, do delicate work.

Your illustrious self no doubt has seen how Larches tremble in the wind? Your voice, illustrious Sultana, is one that falters, that has a catch in it that sends a sensation like a delicate electric shock up the spine," a trifle hoarseness, a something of a break, which marks it as mere sound, but gives it more power than that of sound."

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That voice therefore should be used to its fullest only for those who can whisper, and no tree whispers so sweetly as ~~a~~ the larch. The larch is, if I may be musical, tightly strung, but it flutters to vibrations like a forgotten guitar. Indeed, since I come to think of it, the larch is like the guitar, a bit gaunt and strange in proportions, it sings to the wind, and the guitar is the only instrument that sounds like the wind and the one most easily provoked to sing by the wind. Then, the poet has said: Canta la prima y llora el bordon, the first string sings and the last one weeps, and your voice has in it something of both singing and weeping at the same time. An endearing term among the Spanish Gypsies is: " My little guitar." What a lot of things that can mean!

Therefore - and prostrating himself before ~~your~~ the golden feet of your illustrious self - your humble scribe suggests that you make a study in identification; that is, ~~you should~~ that is, you identify yourself with lichen. It is not so noticiable as orchids or jasmine, but those are creepers that wander, and the lichen is rooted in the soil of its tree. It is thicker on the sunny side but it girdles the tree round and to destroy its hold completely it would be neccessary to harm the tree. Then, I would point out to your illustrious self that the larch is a tree formed of very hard wood and the lichen has had the good taste to plant its violet feet, to mortise its feet, in granite. Again, the larch, although formed of hard wood, is a tree susceptible to blights and diseases. It nourishes the lichen but the lichen also protects it. And, again, the lichen that grows on a larch is many colored, as varied as the seasons, and has beauties that are hidden to all except the connoisseur of fine tints. And the larch must love it

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deeply for it takes no very wary eye to see how pendulous its branches, as if reaching down to caress it's lovely burden and its protector.

The lichen therefore is the Venitian glass that holds the purple wine, the wine of Lachrymi Christi if you will, or better still, the wine of Alicante that is deep purple, ~~and~~ the color of ink, is bitter at the first taste but grows good with drinking.

Your humble scribe hopes and prays that this solution of your difficulties will be acceptable to your illustrious self and still offers his services to prove that you are like any other plant creeper or flower if this one proves distasteful to your illustrious self and, again prostrating himself with many ~~####~~ measureless thanks for the honor that has been accorded him in allowing him to labour in your behalf on this most important problem and, trembling before the will of your exalted person,

is

your humble scribe

Lionel

H

Leon Tahcheechee
poet and adopted son of _____ King.
Who had a School for retarded
Children in Dungmans Terry Penn
He married Catherine Brett a psychologist
Who later married Niles Spencer the
artist

14 Creighton Avenue
Crafton, Pa.

[illegible]

[illegible]

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You will please send me the [illegible]

I am trying thanking you in advance.

I am sincerely Mrs Mary Gallagher

14 Congleton Ave.

Preston Lancs.

I thought I might be able with company for less

fifteen dollars or thereabouts

Thanks

Please let me hear soon

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Jan. 25-1930

My dear Mr. Walford

This commences my payments towards the Kroll oil mark drawing you have learned for me.

Suppose you just make out a bill for $175.00 and credit check of $25.00 showing balance of $150.00 - I will do my best to clear it up soon as possible.

Get article for "Space" - whenever you write it - I will mail it to you.

Coming from the Coast and from one who has worked against many handicaps it should be fairly interesting

Best wishes & all good luck

Preston Harrison.

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which I trust will be worthy of your effort as I know it will be. I appreciate the art situation with its difficulties as well as its real aims as well as almost any one individual.

I would like to make one suggestion and it is no honest on my part but I think it worthy of consideration.

I find that the average art reviewer gets on my nerves - Nothing is more childish than to read a sarcastic reference or a stinging blow carries weight. No matter who the artist - so long as he has been honest in his conviction - should never be humiliated, ridiculed or abused - just for the mere love of wounding. I have read flippant comments about Henri, Glackens, Maldarelli, Shinnecock, Hassam to say nothing of Sunghamo - that fairly makes my blood boil - And it is equally true of a lot of jackasses who insult modernists, Man with their ideas & ideals etc. In other words - it's not just criticism or honest

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

difference of opinion that should be avoided — in fact I consider that the healthiest condition possible. It's the mean, snarling, captious, contemptuous remark that rankles and leaves grief and despair in its wake.

Think of reaching an age of say 70 — and then suddenly find yourself the object of ridicule in columns of type — words — mostly unnecessary words at that.

If an artist reaches 70 and you do not like his work — just forget all about him — If he is no good he will be forgotten soon enough any way — no use throwing him in the face and rubbing salt into the open sores.

I like some of the "19" selected for the first Modern Museum American show that say — since when was Lindermer called an American — even if born in New York?

10 of my selections are included — that shows "good sense" — as do the other "9". well they belong to the "125" list — not the 1st B. Martin Harrison.

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14 Creighton Avenue
Crafton, Pa.

Feb. 3, 1930

My dear Mr Kraft

I am writing on

behalf from one of my pupils, and a

friend of mine and a member of

my church, Mrs [illegible] has found kindness,

thoughtfulness and help in your

kind invitation to call on you. Mrs

I can come the 11th, 12th, 13th, 14th

and 15th but after as I am expecting some relatives

and I will surely avail myself of that

pleasure as soon as I am better.

Thanks. Yours for Music [illegible]

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I was so sorry to see Max Weber, Pop Hart, Lawson, Sloan, Dasburg, Marin, Carsin, Henri, Bryson, Prasse, Martin, Romanelli, Kirchner not credited to Harrison Gallery by Western Union.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Feb. 5. 1930

My dear Mr. Halpert

The Kroll "Nude" came yesterday. It will be a distinct addition to the Harrison American Water Color Gallery - even if it is an oil sketch and not an aquarelle - but it's where it belongs.

My two Carsins will go back to the French Gallery - also where they belong.

I will pay slowly but surely - sorry I am so pinched for funds - perhaps in June need of tax money to discuss. Worst of it is I may be compelled to pay a auxtax to Uncle Sam on taxes long overdue but not actually collectible - most unfair and keeps me pinched as you can imagine maintaining working funds.

"The Space" promised 10 days ago by Mr. Holger Cahill has not yet arrived. Do please hurry an extra copy if you think my subscription number has gone astray.

I sent an article to Mr. Cahill - perhaps too long - I get all "keyed up" sometimes.

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So I wrote you long ago - you must be patient with me. I cannot force issues. I must see diplomacy at work - Sir Kelly was, I know - and something to feel that it counts - then I must wait again.

At last Museum has granted me the small gallery for our French collection - & the promise - one large gallery which will be partitioned into two rooms - giving extra wall hanging space, separating oils from other media. This will enable me to use my present group & better advantage hereafter - become permanent.

No American collection will always remain in that gallery - the big gallery I have called "closed" for some years so as to confine my future work to American Water Colors & pastels but I prefer to drawings (black & white).

You see Museum allotted us a poor - dark gallery for this purpose in 10 years from idea - & for 10 months was a poor. It is large but artificially lighted & adjoins our big American Gallery. I am finishing

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that in a year or two I will have succeeded in convincing Marian Cockroft that this American Water Color room should be made permanent - as I am formed for friends right now - I will just move along slowly - first paying you for the Knoll - then taking up Stefan Hirsch - in a few months - just what to follow up with Peter remains to be seen -

You know my choice but I simply can not ever afford fancy prices - regardless of success the artists may meet with.

For instance Karfiol - I certainly am happy to see him forging ahead - but unless he comes to my limit - I can never consider with Karfiol, Weber, Demuth, Prosper Dickinson or Hoffer. Do you get my idea? I am not ever going to begrudge it's just what I can or cannot ever do.

However there are many other good men & you handle them - so you & I will talk it over as we move along.

Meanwhile I want congratulate you. It was a masterstroke - your Travel Central scheme. I regard you as a real builder of American art

Yours cordially Frank Hutchinson

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February 8, 1960

Mr. Augustus Peck
Cleveland Museum of Art
Cleveland, Ohio

Dear Mr. Peck:

Under separate cover we are sending you some of your drawings which were included with those sent to us originally, but are not matted. It is very difficult to show drawings unless they are carefully presented and I thought you would prefer to have these, since we are not showing them.

It has been difficult for us to make sales in as much as you have not indicated your price range. Will you be good enough to give us some idea of the prices on your drawings, as well as the lincoleum cuts "Lady" and "Composition". Africanna has a price of $7 which we had taken as the sales price.

Sincerely yours

Director

G.Halpert
ld.

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 10. 1930

My dear Mrs. Halfpert -

My day of pleasure and I might say of Laffiners is about over for year 1930. In April I must leave for Chicago and except for a few weeks it means a separation from my family and an absence from my home and art galleries until just prior to christmas holidays. So you will understand - I know - how difficult it will be to really adjust myself to such surroundings.

However it is subject of art and all my private affairs concerning which I will now write you.

No. 1 - I believe my 12 year fetter has finally been won - Henceforth it will be a matter of finances.

Mr Mistern has gracefully capitulated - still many things to do but I can now see my way ahead in which to do them.

For instance - just so soon as the

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Our Wing (Center) is opened to public – we will have permanent hanging space for our French collection. – One fairly large gallery will be partitioned into two smaller rooms – for French oils and French Water Colors. – Naturally the partition itself means extra hanging space in two walls.

Now what does this mean?

The big Harrison Gallery of American art – (oil paintings) will be closed for several years. In fact I am refraining sometimes just for sake of representation – I may consider substitutions in future years but none for present.

In the two French rooms alone referred to at last enable me to make haste slowly in gradually improving the weak points and even strengthening the strong points. And prior to larger money was for that reason.

In Harrison Gallery of American Water Colors – the group in which you would be most interested as a matter of course – still remains a 10 years down – But I hear in time we will clinch it by forcing a permanent contract.

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The other day I removed from this American Gallery back into the French Gallery where it really belongs the Parisian pastel you sold me. This occasioned when the exquisite Leon Kroll Oil work was substituted. I still have a Parisian I made (1926 purchase) in Paris to go back into French room - I am half figuring on a Stefan Hirsch for this purpose.

It seems to me the Hirsch should be a figure composition rather than the lovely landscape of which you sent me a skeleton sketch at 160.— My Harrison Gallery is a trifle top-sided - too many landscapes - too few figure things. In former list you can include a Sager Pennell, Fiene, Davis, Hubbard, Martin, Weber, 2 Jonides etc.

In many of figures - Pop Hart, Wadsworth, Kuhn, Stone, Kroll, Cassatt etc. Do you get my idea?

No. 2 - If you promise to be patient and let me work it out as I see my chance - both financially and from Modern ("Lorin" - permanent Wing-point) modifications - I believe in less than 10 years - we can work up between us a Gallery of actual importance.

I half envy Fritzie and Stefan Hirsch for this particular occasion - Lumner the list can extend indefinitely.

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In a general (vague) sort of way I have in mind Alexander Brook, Marguerite Zorach, Peggy Bacon, Kuniyoshi, Weber, Max Taylor, Hartley, Kuhn, Pollet, Sterlacci, Coleman etc. Now I am not at all familiar with - Morris Kantor, Friedman, Vorian etc. I quote from your list of "59" and I have a strong feeling that your 59 made the 19 of Modern Museum look wobbly and shaky.

By the way I could not resist mailing "the lists" by concept of 19 artists for a Modern Museum - I included Knaths, Hartley, Zorach, Weber, Kuhn, Kantor & a couple of others from your particular group. It will never be published as the lists never does but seen & seen Preston Harrison of Los Angeles. But I should worry -

Robert B. Hurlburt was in Los Angeles recently on a Modern jury for Riverside. To my delight for he is an intimate friend and not inclined to spare me - he actually was enthusiastic about my American groups with a few exceptions. He went so far as to call many of our examples "regular Knaths" and ended by saying that in fact they be listed are American Water Color Room quite as well as the big American Gallery.

PRESTON HARRISON
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From my standpoint – I am sincere the Estate that has I searched the earth for finest criticism. I would have deliberately chosen John Gordon for our French group – and Robert B. Harris for our American group. Remember I refer now to expert criticism – what I term final analysis.

The trouble with these folk is that the critics are "fed up" to persist of "forging" – and find it difficult to look disinterested at "living art."

To get back to Walter Pater (Pastel etc) collection.

I still think highly of Beatrix Dickinson and to a lesser extent of Edward Heffner (photographic) and of Archfield. (not original enough) and O'Keefe (photographic).

Take old "Pop" Hart – there is some originality – Marin & Jonas are too mediocrable – Max Weber, Kuhn and Walkowitz are the "last word" in technique –

Pollet, Davis, Avery have vast potential ability.

While in Chicago this long, dreary summer, I will give much thought in idle moments to this American Water Color field.

and suppose I am a poor part then

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[redacted]

a photo immediately gives you the chance to offer you depth me a line as to possible price.

I do not want to appear excited - it will very sound but may but [redacted] desire - I honestly have come to conclusion that it will mean something to any artist hereafter to become associated with the Preston Harrison art collection. Los Angeles is 3500 miles from the Atlantic Coast - 2500 miles from Chicago or Middle West.

To a lesser degree from view point of money contribution - our collection will compare with Roy Dennis Phillips, Barnes, Dale etc. - actually less favorably.

But the East is East and the West is West. And looking at it geographically - I take a back seat to no one - can you keep that "mance"?

I do not want to be classified as a seeker for charity - far be it from such - the truth forces me to impress upon that I am confident to [illegible] - he an art collector - then I am actually a poor man - always the artists must call to me of [illegible].

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
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The moment Max Weber, Maurice Stern, Bernard Karfiol – "ti' importa poco". Begin releasing their prices have advanced, no advancing is with advance – it's just good right to yours truly.

On other hand – if a man has faith – knows something of his own future name – then he and I can talk like merchants – a peacock bunch of dandelions instead of a 1913 dozen American Beauties. Do you get me?

Remember – Hassam is a very high priced man & deservedly so – we have 7 important Hassam with & 3 fine Weber values.. Leaf Lotts is a big man – so was Bellows & Henri – we have them all.

The years – are thrust years of collecting – I have gone in strong – but art is more than just a commercial proposition. The field is extensive – the future uncertain. If I have here – I gain there – Eliminate speculation & just what is there left? By which I mean – [illegible] English – it's not fair after all – history [illegible] but are we are again. You can answer me later regarding Hirsch – I will send you Chicago address next month. Truly Yours

PRESTON HARRISON
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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 12, 1930

My dear Mrs. Hazfort -

You can do me a favor - I am in no particular hurry to have some of your friends search the catalogues for me when in vicinity and then be good enough to mail to me - and let me know cost including postage so I can remit by return check.

I want a catalogue of Independents - especially the Robert Henri Memorial section -

I want a Max Weber Retrospective Exhibition catalogue - being held at Modern Museum.

I want if not too costly a catalogue of Arthur B. Davies Memorial Exhibition being held at Metropolitan Museum. These can be sent to me at my home address in Los Angeles.

I shall want a catalogue of Scenes of America when placed up in April and a Modern Museum catalogue of Eakins etc. when it occurs - By that time I will be in Chicago - address sent later. Best Wishes

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March 19, 1930

Dear Sam:

How is the old boy? I saw Mr. Gurry last week, and Mrs. Hess dropped in too. Later Mrs. Simpson joined the party, and I had a good flavor of Detroit. They are all lovely people and I can readily understand your desire to stay on in Detroit. Gurry visited the Laurents with me, and we all had a lot of fun.

Today, Hershe of the Chicago Museum called, and selected his next show. He was most enthusiastic about your "Girl in Bathing Suit", and we had quite a chat about the possibility of the museum acquiring it next fall. Here's hoping. Buffalo is also interested in one of your pictures - Ogunquit Interior (with Hilda). And I arranged with the director, Hokking, to give you a one-man show in April while the all-American exhibition is on. Pretty swell. Buffalo has only one "one-man" show each year, and I am delighted with the idea. Of course, they need more than the seven pictures we have here. I sent your "Picnic" to an exhibition in Venice, where it was not important to have new canvases, and your "Haddock and Hake" is in Hartford. We are supplying many museums with exhibitions these days, and I have quite a time with your pictures, since we have so few. Where are you sending on the others? We must have at least seven more for Buffalo. Please send me a night letter to tell me what the prospects are. This show won't interfere with New York, as the pictures will be new here. Ke

We are still in the throes of building. The new gallery is coming along much more slowly than I had expected, but it is just as beautiful as I had hoped. All the sculptors have contributed in the work, and Weber may paint a mural in the foyer. It is just too lovely for words, and keeps me up nights wondering how we shall pay for it. This has been an active season, but no money. And the expense of the building together with the Weber book is going to put us into debt for three or four years. However, it is worth it, and I am not afraid of the additional undertaking.

The delay in the building has upset all our plans for exhibitions. We had to postpone all the important one-man shows until next year, as everyone wants to show in the new gallery. For the first exhibition, we were obliged to change the plan also, as all the other artists took it upon I told them we would limit the show to four men. We shall probably change again, to a larger, but very choice group show. It will open about the middle of April. One of the other reasons that made me change my plans, was that your best pictures will be in Buffalo, and it would be a shame to withhold that show, since the prestige, and the possible sale, are too great to lose.

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Well, we are still in the throes of building. The gallery is coming along beautifully, but slowly. I never realized how many component parts exist in a small building. However, it seems worth waiting for since the gallery is developing into a real gem. All the sculptors are doing something for it, making parts of the architecture, and Marguerite Zorach designed the floor. Yeager is thinking of painting a small mural in the entrance hall. The beginning of the Renaissance!

This, however, has delayed all our exhibitions. We were obliged to fill in with less important shows, as all the important artists want to wait for the new gallery, where the light and space are ideal. The pictures will have to be pretty swell to hold up with the surroundings there. In the meantime, we have been supplying many museums with shows, thus keeping the pictures moving.

How about your pictures? We haven't enough to make a show since there are only seven new canvases and we have very few of the old. The Bather on Rocks, and the Ogunquit Interior with Nude are the only two other pictures of importance on hand. Please let me know at once when you are shipping the additional canvases. You may include some of the older ones. Did I write you that I have arranged a one-man show for you at the Buffalo Museum - Albright Galleries? Hekking promised to get the museum buy a canvas of yours in this show, but wants all the new pictures. The exhibition opens early in April, and this means that we shall be out of luck here. Nevertheless, since our first show in the new gallery will be held during April, and all the artists want to be in it, perhaps it is just as well to hang only one of your new pictures, then follow up with a one-man show. Our plans have all gone wrong, with the delay in the building, and I did not want to turn down so important an offer as the Buffalo affair. Only one American has a museum show each year, and it is a swell opportunity

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GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

ET

[redacted]R

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381.144

PARIS, LE March 22 — 30 192

Dear Edith.

I received your letter dated Feb 8-1930- good to hear from you, I am happy to hear that you are busy - wonderful - Edith - great work. I first received two illustrated catalogs from New York one of Max Weber - + Paul Klee, your generous co-operation with the Museum of - Modern Art puts you in a strong position in the Art World of America, - keep it up - more success to you Edith, You are one of the few people I know that merit' great success :-(Loving your work always spells' sure spiritual + economic success.

Your new book on Max Weber must be very interesting, I would love to read it. You are now a happy girl, with the extension of your present gallery. - I wish I could be there to congratulate you on the opening day of your new gallery. I appreciate your enthusiasm + adventurous undertakings.

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(2)

GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

ET

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 281.140

PARIS, LE March 22 - 1920

Edith - The Modigliani I sent you - is not an original, it is only a good reproduction of my sister Lunia: I sent it to you as a little gift from me.

I hope some day I will be in a position to give you an original. Please except this gift, in memory of our long friendship with - Modigliani:

George + Martin are still waiting a letter from you; they both send you there love; + also want to be remembered to your sister + Eddie.

Why does Eddie not write?; what has happened to him, I hope he is in the best of health.

You remember our street Rue Jacques Callot? it has changed a great deal - has been widned + newly paved. It is now a street with plenty of air + width + activity.

Monsieur Ramond is still in jail - Pascin - Derain, Kisling, Gromaire, Per Krogh, all have given him paintings to help Ramond pay his debt to the French Government.

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(3)

GALERIE JEUNE PEINTURE

DIRECTEURS/:
Vve J. LISZKOWSKA
ET
~~G. MESSINGER~~

3, RUE JACQUES-CALLOT
PARIS (6e)

TÉLÉPH.
R. C. SEINE 381 144

PARIS, LE March 22 — 1930

We hope very soon to see you in Paris. With love Yours for a World of Spiritual Painting.
Janina Liszkowska
Paris.

received your last cable Thanks.

I have not been affected by Raomond's losses. Thank God for that - for once I was in luck.

Will it interest you to know, I have sold several, Fautrier's, Maillol, Soutine, Kisling, Derain, Chagall & also many of Martin's & George Bach paintings to French collectors & also London, & Berlin. I have seen Mr. Vollard several times in the last few days.

Chagall had a large exhibit of 100 watercolors works of his at the Bernheim jeune in Paris, almost everything was sold out, the things sold from 15 000 Fr. up. (Great.).

Dear Edith - I hope when you check up our various accounts, that you will find them to your satisfaction :- I think you will find only a small balance due me. (Dear - hoping that in the future I will have the good fortune to serve you in a more useful manner. Do not hesitate to give me advice, I am more than willing to try and understand you.

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March 25/30

Dear Edith

I am writing you this note sick in bed. Have been laid up with the 'flu' and an acute ear that 'had to be lanced, so you see I'm not feeling so strong. I will send some one over to-morrow to have the four new pictures shipped to you. You will receive them in two or three days later. I am sorry that I wasn't able to finish the large canvas that I have been working on for a long time. Haven't done any work for nearly a month.

I don't see how you will be able to fit in any one man show this year. However you know best and I leave the matter up to you. Use your best judgement. I'm glad ~~the~~ building of your new gallery is going to be as beautiful

as you say. More power to you.
I hope you will be able to "put over" the possible sales in Chicago and Buffalo... I also received another invitation from Harshe to send the Girl in Bathing suit to the Chicago show. ~~Left~~
After paying the doctors and nurses bills there is very little left in my checking account, so I am sending you sixty dollars now and will send you the balance on the first or thereabouts of next month. I hope that will be satisfactory to you.

By the way, I haven't received a penny from Maurice for the pictures he bought from me for a long time!

I'm sorry you weren't able to buy yourself a new coat, however that old one was very becoming to you. And also look at all the glory you have now as an important art dealer.

With best wishes to you
Your old friend
Sam

Yet received a copy of space

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 25. 1920

My dear Mr. Halpert

Enclosed check on account of the ~~Knott~~ picture - now reduced to One Hundred ($100.00) Dollars.

I am afraid it is almost too late to take up the Stefan Hirsch water color prior to my departure.

I am leaving Los Angeles on April 13th to remain in Chicago balance of year

After April 15th (until further notice) my address will be La Salle Hotel. Chicago -

I will keep in touch with you and we can discuss matters while I am in Chicago. Best wishes - Preston Harrison.

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[redacted]

[illegible] 16, 1960

Dear [illegible]:

I find that [illegible] pictures which you are sending, we shall [illegible] for the Buffalo [illegible] which have been and are being selected [illegible] present time. This would, I feel, [illegible] your "[illegible] Interior" with the girl sewing beside it, which [illegible] to be sent to the Palace of the Legion of Honor, San Francisco. I thought it would be interesting to include [illegible] large [illegible] that [illegible] here in the Buffalo show. [illegible] I shall have to visit the warehouse to remove the two [illegible] sculptures, as well as several additional pictures which I want to add to your Buffalo list.

This reminded me that I have never sent you extra keys for the warehouse and I [illegible] therefore [illegible] to remove any of the paintings. Will you [illegible] by [illegible] -- one key as well as the number of the room and a written order stating that I may call to remove some of the pictures.

I was [illegible] sorry to learn that you were ill. What seems to be the matter? Let us know and take care of yourself.

Several publications have [illegible] the popularity of [illegible] the [illegible] looking [illegible] instructive [illegible] son. Does this mean that you have definitely decided to return to New York? Let us hear from you so [illegible] keys, the written order [illegible] information requested regarding the room number 14 [illegible] tely--by air mail.

Best regards.

Louis

St. Louis.
Easter.

(Apr 1934)

Dear Mrs. Halpert:

It was very good of you to take the trouble to write me about Jones and I have been meaning to thank you for letting me have your impressions of his work. I hear that he returned from New York, but I have not seen him since.

No I do not think that anyone with intelligence can feel that you are in any way snobbish, when under present day conditions you feel you should, and I agree with you, put all of your energy into supporting the artists you already have, rather than spreading out beyong a practical depth. Jones is young, so some day his opportunity with you may come.Every now and then his lack of social expereince betrays him into a bit of brusqueness such as you describe.

I find the Art Front very swell, the present Benton row is immense. I hear that he settled in Kansas City and will teach there, I am heading a movement to have the place declared ex-terrtorial, so far as Missouri is concerhed. How would it be to take the excessive muralists and let them paint murals along all paved roads throughout the country, sort of like the pave ment artists along the Embankment.

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Cable Mayflower

Telephone Decatur 1000

The Mayflower
Washington, D. C.

Apr. 9, 1930.

Dear Mrs. Halpert,

I regret very much that I did not communicate with you while in New York. I was there from last Saturday until Tuesday. I was informed only to-day that you had tried to communicate with me.

I was, of course, greatly shocked when I read the newspaper article in Monday's Times reporting Mr. Halpert's death. He had been in my office only a short time before; and upon my mentioning that I expected soon to be in New York, he asked me to stop in and see you — see your art gallery, as he put it. I hope I do not make you feel bad in saying that in reality you were never out of his mind. I understood thoroughly an unexpressed hope that possibly I might, on the mere chance of presenting a communication link,

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Cable Mayflower

Telephone Decatur 1000

The Mayflower
Washington, D. C.

be the means of his hearing wished for, but unexpected, indications of reconciliation. He asked me to telephone him before I left.

I did so, about a week before — to be exact, on Thursday, Feb. 27. He had a cold and an ear-ache — nothing serious apparently, but he was under a doctor's care. On Wednesday following I telephoned him, but could not speak with him. I was informed that he was improving. I left word that if I had the opportunity I would see you in New York.

I might have done so. But when I read the paper Monday, I knew I would not. For I felt that I could do neither you nor him any good by doing so. I had seen Mr. Vorhaus on Sunday (and Monday again), and since I assumed that you might try to reach me through him, hearing nothing

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Telephone Decatur 1000

The Mayflower
Washington, D.C.

from him. I did not want to take the chance of intruding upon you. When I heard now that you wanted to see me, I felt sorry that I had not spoken to you.

People who come to me with their troubles are often more revealing than they suppose; and really, the things that can be done for them are more clearly discerned through looking into the mind than looking into law books.

I could see at once that Halpert was both in despair and in love. I wanted, in serving you, to be as considerate of him as possible. To inflict unnecessary suffering upon anybody is brutality; its consequences are likely to be more far reaching than superficial, and no healing ever compensates. One, simply by accident, does quite enough.

He really never spoke an unkind word of you. The one fault, that you did not love him, was one for which

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Cable Mayflower

Telephone Decatur 1000

The Mayflower
Washington, D. C.

he often said he could not blame you. He told me much of you, and I knew quite well, and he recognized it, that the balance of obligation was much in your favor.

He did not know, as I do, that you could not have done differently. There are reasons which cannot be told and yet they act with irrepusable compulsion. Please do not feel bad about it. One acts for the best upon one's present knowledge, which is for the most part only a feeling of compulsion. We try to solve the difficulties of life — we argue with it and compromise with it; and with death there is no argument and no compromise. We can, and must, display our strength, to keep despair out of the mind.

I feel that the particular combination of circumstances bear hardly upon you, and I wish

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The Mayflower
Washington D.C.

Telephone Decatur 1000

I could in some way lighten that burden. The right thing to say, is of course, the true thing; and if I assume that you are interested, I cannot do harm.

Of course I could tell you much more — I think I make no mistake in assuming that the divorce which I procured is not very significant. ~~If than~~ I simply feel that I must regard you as he did — his wife.

If there is anything about which you would like to know, do not hesitate to inquire. I am leaving here to-morrow, but will not be in my office till Monday. You are at perfect liberty to write to me.

It is possible that I shall not leave Washington till Friday; certainly not before 3 P.M. Thursday. While I would not be in the hotel, a phone call will locate me and a telegram promptly sent will reach me.

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Cable Mayflower

Telephone Decatur 1000

The Mayflower
Washington, D. C.

Believe me, I sympathize with you as can only one who understands everything or nearly so. I am so sorry that I was not in Detroit.

It just occurred to me that I might send you a night letter, which will reach you more promptly than this, in case you desire to communicate with me.

Very sincerely yours,

Harold Goodman

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600
100
700
1100

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427

L.# 0285

700

700

QV.5.1625

100
300

600
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SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET
DETROIT MICHIGAN

FOUNDED 1906
INCORPORATED 1915
Telephone Cadillac 4139

April 18, 1930

To Mrs. Edith G. Halpert,

The Board of Directors of the Detroit Society of Arts and Crafts wishes to express to Mrs. Halpert deep sympathy in the loss of her husband.

Mr. Halpert inspired respect by his achievements as a painter, by his honesty and devotion to the profession of teaching. The students and faculty of the Art School expressed real affection and increasing admiration of him in his lifetime, and have accepted his loss with unaffected sorrow.

Always the Society of Arts and Crafts will look with pride upon the years of his work in the School. Few schools of art have had the privilege of inaugurating a course in painting under such an able and sincere painter, or one with such an enviable reputation among artists and critics. His was an intelligence rare among painters, and his aim was to hold before his pupils enduring things of the past, yet keep them conscious of the present. Youthful hopes and aspirations were received with friendliness and understanding. Sincerity was always present in the atmosphere of his class-room, and the work done there was sound, dignified, intelligent student's work, which never failed to call forth the admiration of visiting teachers, painters and critics.

One thing gives us a measure of satisfaction, since he is gone from our midst. We think he was most happy in his work, and was not unaware of the affection and devotion of his pupils and his colleagues. We believe that the opportunity to serve eager youth in its search for expression was a source of quiet gratification in his last years. In that all too short time he prepared many students. Neither they nor his colleagues will soon forget his advice, his patience, and his own brilliant achievements as a painter.

It is the hope of our Board of Directors that this all too inadequate expression of its appreciation of Samuel Halpert will be of some comfort to Mrs. Halpert in her loss.

Benjamin Hoff, President

Edmund R. Garry, Secretary

William L. Simpson, Chairman of School Board

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Just how do you prefer I make out future checks? to Edith T. Halpert, Edith Draper or Dan. Tom Talley.

La Salle at Madison St.

Hotel La Salle

Chicago April 24 1950

My dear Mrs. Halpert -

The enclosed check reduces the little bill to Seventy Five ($75.00) Dollars. I am just as sorry as I can be about such small & slow instalments. However it's best I can do at this time and I imagine I will be compelled to clear it up in full - June - July - August. When this is finally paid - we can take up question of Stefan Hirsch or one of the others. I saw a drawing by Karfiol in International Water Color Exhibition in Chicago last September priced $60.00 - If you'd not answer my purpose. I also saw drawings by Hirsch - Leafs except but not what I'd prefer - saw Max Weber's but too expensive - a cowking Walt Kuhn - some day I will discuss something of similar nature with you but not now - & Jerome Pollet (Saxophone Player) - small at $50.00 - better than some of his larger oils - and finally - some really

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La Salle at Madison St.

Hotel La Salle

Chicago _____ 192 ___

Excellent Water Colors by William & Marguerite Jorach - A. Walkowitz, Harry L. Schnakenberg, Jules Pascin and "Pop" Hart.

The more I see of William Jorach's aquarelles, Pop Hart's things - the more I am convinced they are just about our best "bets" for big Americans.

I honestly compare Jorach more than favorably with John Marin.

As for "Pop" Hart - he is in a class by himself.

Mr. Hawke thinks mighty highly of you.

Now and then I hear a "knock" knocking the game - at once I catch on. You are getting there - you are worrying some people - and passing up some others.

Well - I may not amount to much but I will play the art game with you and health and good luck being with me - for many years to come.

Martin Harrison

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LaSalle at Madison St.
Telephone Franklin 0700

Hotel LaSalle

Personal

Chicago April 22 1930

My dear Mrs. Halpert—

On or about April 1st I sent you a check for $35.00 to cover cost of Max Weber book. If you will allow me I would like to consider the copy you ~~[illegible]~~ just sent me that may instead of calling it a press copy.

It's a wonderful little work — and I think Mr. Holger Cahill has proven himself one of the best informed art writers in America. I learned an awful lot, will read it over and over again. Also I think the press work superb — in fact I call it a monumental work. Of course I always have regarded Max Weber as the American Matisse — and was an early one to understand him.

But I have not the opportunity to personally review the book — By this I mean I have no publication to print what I might write.

Now let me suggest to you — to get in touch with certain people I am about to mention and say Peter Hermann wrote to you asking to have it done. I am sure it will be the best way.

Arthur Millier — Art Critic — Los Angeles Times —
He is modern — Broadway & First St. Los Angeles. Calif.

Merle Armitage — Co writer art for L.A. Record —
He is distinctly modern — Philharmonic Auditorium —
Olive and 5th St. Los Angeles. Calif.

Mrs. Mildred McLouth — 1382 Sacramento Street,
San Francisco. Calif.
She is Curator of Berkeley Museum and has ways of reaching newspapers in that locality. She is fairly modern

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La Salle at Madison St.
Telephone Franklin 0700

Hotel La Salle

Chicago _____ 193__

Mrs. Hallie Brooster Savery -
Curator Savery Art Gallery - Washington University
Seattle, Washington.

Mrs. ~~Savery~~ SAVERY & her husband Professor Savery are modernists - extremely well posted & can help in way of publicity in that country.

Miss Rocker - Director Portland Art Museum -
Portland, Oregon.

Miss Rocker is modern and will have her to get the proper publicity.

Accepting Bullitt - Chicago critics are conservative. I know plenty of modernists but I refer to organs of publicity.

If I can get some proper to print my stuff - I will do what I can at that but it can only occur if occasion arises. I must not look it.

Let me tell you how careful I must be. It may seem trivial to you but I am sure there that it is just accidental.

I am the first collector to have included Kenneth Hayes Miller in a Museum - 5 years ago - Duncan Phillips and I were the only two until Metropolitan came along.

To examples I included have been considered just about Miller's best representative. In early 1926 the Arts reproduced it at Mr. Walsh's personal request to me for permission.

Recently The Arts printed a book on Hayes Miller. I ordered a copy - to find scores of reproductions - no reference to our two & yet the Nude we have was reproduced over & over again. In other words I am persona non grata somewhere for Miller writes me he was not consulted.

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Hotel La Salle

La Salle at Madison St.
Telephone Franklin 0700

Chicago _____ 193__

Pray do not think I stress any importance on it - But it will puzzle the Los Angeles Museum & the art public - Without knowing it I have done something - I suppose I am doing it all the time - so can't you see I never dare ask - all I can do is to avoid myself when opportunity offers itself.

I have always regarded Signac as one of France's most impressive figures - I say so - others call him a 5th rater.

I never have regarded Sheeler as more than just a fairly good painter - Others consider him America's giant.

For the fun of the thing I send a list of my "19" - I included Gorch with Marin - Kuhn & Carroll - Baker with Stone - Krull with Glackens - Pop Hart with Sloan - Hassam with Lawson - Karl Anderson with Frieseke - (just as I include Bonnard, Vuillard, Terrin, Signac, Denis and André with the greatest French contemporaries). Hayes Miller, Eugene Higgins - Lists, de Kooch & I could not in good Ki Judge by leaving out Sheeler. I like Sheeler personally & respect not among an example but I certainly think it amusing to see any museum just built up a propaganda.

Re 3 Ring Circus lists - read like a Rehn Gallery adv. with a few thrown out to David Gallery - Kraushaar - Mrs. Stemes etc. I was glad to see Stieglitz not on list but I had to resist getting sick when I saw some of the other "great American" artists as I feel - I make heedless enemies perhaps but at least I am honest with my Museum & myself.

Best wishes
Martin Hamson.

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SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET
DETROIT MICHIGAN

FOUNDED 1906
INCORPORATED 1915
Telephone Cadillac 4139

May 1, 1930

Mrs. Edith G. Halpert
The Downtown Gallery
113 West 13th Street
New York, New York

My dear Mrs. Halpert,

I have been meaning to get an answer to your letter before now, but it is a very crowded time for me as I have two Boards that meetings have to be prepared for, and with the closing of school which comes the end of this month I find I am not very prompt in my correspondence. I was so glad to hear from you and know that you were wise enough to get away from New York for a few days, as I appreciate this terrible strain you have been under and wish there were something I could have done to make it a little easier for you.

I liked very much the suggestion you made in your letter of carrying on for Mr. Halpert, and I want at this moment to express to you the appreciation of the Board for your offer of giving a scholarship in memory of Samuel Halpert for next year, which begins about September 22. The tuition at present in $180 for the year. Ordinarily people give $200, as there is a registration fee and the balance goes towards materials, but $180 is perfectly adequate if you give just the scholarship.

I am bringing to the Board of Directors the suggestion that we start to reserve some money which will go towards a travelling scholarship as a memorial to Mr. Halpert for the very excellent work that he did for us in starting our painting department in the right manner.

You will be interested to know that the day I got your letter Mr. Halpert's brother and a lawyer appeared at my place to ask my opinion on what should be done about a memorial exhibition and the sale of paintings. I was so glad that my opinion coincided with yours as to forming a committee of his friends, and I suggested Leon Kroll and Max Weber, and also that they ask one other New York painter and yourself; and I made it very clear to the lawyer that they would be doing a great injustice to the memory of Halpert, and it might endanger the value of his paintings to in any way slight you or embarrass you, as you were a person of recognized opinions when

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THE SOCIETY OF ARTS AND CRAFTS

[1930]

Mrs. Edith G. Halpert

it came to presenting the work of American painters; and I felt that whatever personal animosity the family might have towards you would be most unwise. I was most interested when I read your letter that you had in mind a similar arrangement. Mr. Cavanaugh appeared the same morning and heard me make this statement to them. I rather doubt if his family would be willing to turn over the money received from his work towards a fund. It is expecting a great deal from them, I think. However, I sincerely trust that you are not being put to any unnecessary worry and trouble by them.

I received the announcement of the opening of the new Daylight Gallery, and it certainly is most intriguing. I should love to have been there with you at the opening, but I shall possibly have to defer this visit till much later when I shall be in New York at the end of June.

It may be of some small comfort to you that there are many people out here who admire the simple dignity in your attitude toward this rather tragic affair, and we all wish you the greatest success with your work.

Sincerely yours,

Edmund A. Geery

Secretary

EAG:MG

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May 9, 1980

Mr. Preston Harris
Hotel Sulie
Chicago, Illinois

Dear Preston

You must forgive me for not writing you sooner, but I have neglected my correspondence completely in the last few months. Many things have conspired to make it impossible for me to do the things I want to do, but I am sure you will understand. However, it has been very kind of you to receive so many letters and to be kept posted on the activities out west.

I enjoyed your article in the New York very much and I am glad to see that we will have your contribution for your in our forthcoming issue. We are faced with hard times financially, but we are confident that the [illegible] will be taken hold and a decision about publication for November, and with the color way we may have to slow down slightly in our activity, but I am sure we shall continue just fine. The special subscription --$10 -- is in to be worked for their contribution by receiving a signed lithograph by Kuniyoshi, with a forthcoming issue. Kuniyoshi is working on it now and it promises to be his best.

On a personal [illegible] with [illegible] enthusiasm. I [illegible] which is an [illegible] world, [illegible] by the [illegible] Greatest American Artist? -- to say nothing about the stock market -- it seems to have shocked everyone financially or psychologically. However, we are going on with our hopes that our contribution will have some great effect on the politics in the art world. However, it is great and we are [illegible] to keep in.

I [illegible] will [illegible] Kroll is [illegible] for now. I [illegible] to continue. If I am not [illegible] which [illegible] I [illegible] to make [illegible] I [illegible] good [illegible] I am very [illegible] include it in your collection. We also have a very lovely [illegible] Iron by J [illegible]. It is a very excellent example of his work during his Brooklyn series.

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series. The price is exceptionally low for a Stella, as we purchased it at an auction. It is very difficult to photograph this pastel because of its dark color and a tracing is almost impossible. I am sure you will like this very much. The price is $250 and compared with what Mr. Kraus or is asking for Stella's work, this is absurdly low. Wont you let me know whether you are interested in it?

I have an opportunity of offering a Preston Dickinson (1930) pastel of great importance for a market price much lower than the regular value. As you know, his pastels are now selling for a thousand dollars, although his price is out of proportion with other paintings with other paintings by artists of equal importance, it is impossible to find them any lower. This pastel can be purchased for $700 or less. I am writing you about it although I do not suppose you want to go in for such expensive items at the present time, but I did want to give you first "crack" at it.

Pop Hart has just returned from his fortieth baths trip abroad and has brought back with him some of the most remarkable water colors. He seems to be improving daily. He has gone in for more landscape painting, some of which fairly takes your breath away. His organization is amazing and his color has grown more subtle. We are planning to have an exhibition of his work opening Monday May 18th and I know, with a few New York critics will be on their way to Sweden, there will be a good deal of excitement about the show. I think I will write to one of the Chicago galleries suggesting that this show be put on after we close it here. It would be a fine thing to show "Pop" Hart in his present phase -- outside of New York. The Cleveland Museum has just acquired one of his 1920 water colors and there are many new enthusiasts. He has purchased a Ford and feels very elegant and upperclass. He is a very rare person and it is a treat to have him about.

Please write to me soon.

Sincerely yours

Director

Edith Gregor Halpert
lm.
P. S.

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La Salle at Madison St.
Telephone Franklin 0700

Hotel La Salle

Chicago May 12 1930

My dear Mrs. Halpert.

It's fine to hear from you - sorry as I am to learn that Mr. Cahill's illness, one of the other disappointments you have encountered.

The rest of your gossipy letter I found most interesting as well as intriguing. For the years all you have been putting from is a series of hard luck stories. For two years all I have been putting up a series of financial mishaps that have staggered me. A few months ago I was actually dazed by my serious bad fortune - I have worked hard and I am beginning to see a little rainbow in the distance.

The stock crash did not touch me for I had no stocks - for 15 years my surplus income went into art. But the depression has affected me - in bad rents, outrageous taxes, rotten collections and crooked assessments. Things are still seriously bad - but I honestly believe another year may put us back - not on easy street - but free from great worry.

I am in Chicago for months at a time - 3000 miles away from my wife & little son - living in a hotel room so centrally located that I can utilize it as an office. I will remain in Chicago all year - my family will join me during school vacation - I may have to come again next year & year thereafter. In other words - conditions are serious & I alone can rectify my affairs - I am in no danger because I have always been most resourceful - I am really crippled in my income & this I am trying to remedy.

Now we come right up - face to face - on our art problem. I am slowly paying you for the Kroll - I expect to wind it up in three more payments. I am ready to take up your Stefan Hirsch - the sketch you just sent looks most attractive. The only price you ever quoted me was $65.00 - What is this? Assuming price is same - suppose you lay it aside for me & I will take that up as

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my next purchase - to follow the wonderful gift of the Sea Shell paintings.
I am not ready to have it sent - just hold it for me.
I cannot consider the Stella or Dickinson - I know as prices go both are priced most reasonably - To be honest I am afraid - and will be slow until my affairs get stronger as I hope to see - by fall.

I really think Karfiol or Walt Kuhn should follow the Stefan Hirsch - but I am going to beg of you to be patient - It's not the Museum here - my purse entirely. Nor is it question of time - I absolutely dare not commit myself in advance.

But I intend carrying on and you can always get for me just what I will need and want. I feel almost positive that 1930 will be my last dangerous year - unless the country itself goes on the toboggan. Stocks are no barometer whatever - we have a class of real estate that always tells the truth - so the flats fill up! can the tenants pay? The stock market is now a millionaires' market - the public has been a most beautiful cringe.

You will hear from me the moment I feel safe in playing the game and I have a great ambition to make that American Water Color Gallery go fine. But any Museum control will beg to have it made in to a permanent collection - so just be patient and the match my steps.

In Los Angeles the Chairman of Board of Supervisors - Hon. R. F. McClellan - has just passed away. He was a friend of Museum but not for Art section - his hobby was big game & that meant Natural History. In a few days I intend writing another member of that Board a letter urging him to take up the Art Wing - & I think I have just have to get under his skin. Luckily - I am amply protected - my contract cannot be violated and I now will have 4 galleries - one for American Water Colors & it's a large enough gallery to work in - believe me.

Nothing has ever happened to throw American Art into a chaotic state more than the 3 silly lists of "19" - first suggested by the Modern Museum - then printed in the advertising page of an art magazine. I regard it as a silly joke - but many men take it seriously.

With the exception of John Carroll & George Biddle - every man in the Chelsea Gallery Lounder is sneaked into one of these lists. Illustrators, Sunsetters, and most of all just Sentimental Annies are crowded in to bifuddle the public.

If you want to know who are the really important American painters follow auction sales -

I will frankly confess that I do place Frank Dickinson in the list & I have lost him forever. Daniel for 5 years has been after me - I just delayed too long. I am not sure I know concerning the last of the Samuel group except Kuhn & Kunigoshi & of course Maurice Brazerjerts.

I consider you have some of our biggest lots - Mr. Gruch is a very great artist - as an Aquarellist alongside of Marin - "Pop" Hart is one of the biggest men in America - I have seen things by Walt Kuhn that convince me he is a really great man - Ernest Fiene & Walkowitz - Stefan Hirsch - Karfiol your list is full of the best material. I am most sincere - Do you think for one moment that I would waste one moment on such lists as the "19" and yet I do feel they all belong within say a list of "199"

Mr. Robert B. Harshe is preparing (at his own leisure) - a little article - not an Introduction - a sort of survey I call it - for a catalogue of our two American galleries. He is keen about the Water Color Room. Very well - I want Helen Cahill to write a foreword - confined exclusively to the Water Colors as he knows from me what I have. No hurry - It may be a year before I can get the room & stand cost of publication - I will want about 100 "cuts".

One of the distinct deals I ever put over in this town Hayden Miller took - I have two of his last pictures - in fact I have his masterpiece - not a member of Harrison Gallery. Miller wrote me that he had not been invited. In other words I am "persona non grata" somewhere - I cannot conceive why - & I no longer care a "damn" - that for I am not broken hearted.

I will certainly be delighted to receive the Kunigoshi lithograph - I must wait that pouring some day through you. If you go to Omaha this year - talk plain facts to Karfiol & a few of the others. Can they not do as Chalk did - "oil washes" - that little thing by Krull is simply a gem. Harshe raved over it when in Los Angeles last February. Whereas I am always glad to hear from you - do not write unless you have ample time. I hear you are up a point or two - I also hear that you are the clever little woman in all Class Jack - Whenever I can be of service - if I can do so - I will help you all I can. Be patient about my purchases. They will come - and I will look to you.

Yours Harrison.

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[illegible] 1[illegible], 1960

Mr. [illegible]
[illegible]
Chicago, Illinois

Dear Mr. [illegible]:

Thank you [illegible] your kind letter [illegible]

[illegible] book for review [illegible]

I [illegible] job -- [illegible] yours [illegible] just [illegible] It [illegible] constructive [illegible] very serious [illegible] overcome [illegible] I [illegible] younger artists, [illegible] constructive criticism [illegible] otherwise.

[illegible] of [illegible] peculiar position [illegible] prophesie[illegible] ceilings [illegible] although [illegible] artist [illegible] selling [illegible] more work[illegible] something unique in [illegible] history. I [illegible] W [illegible] building [illegible] monument [illegible]

Please accept my thanks.

Sincerely yours

Edith Gregor Halpert
Director

ARCHIVES OF AMERICAN ART

La Salle at Madison St.
Telephone Franklin 0700

Hotel La Salle

Chicago _____ 193__

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May 14, 1930

Mr. Nathan Lieberman
1560 Broadway
New York, N. Y.

Dear Mr. Lieberman:

I am listing below the paintings we have in the gallery, on consignment, as well as those on exhibition elsewhere:-

HADDOCK AND HAKE	
BIG KILN BRIDGE	
MAINE FARM	Mr. Irving Halpert
CATHEDRAL	" "
GIRL WITH MIRROR	Cleveland Museum
CHURCH	
DETROIT UNDER SNOW	
MY WINDOW	
INTERIOR WITH NUDE	
BATHERS ON ROCK	
INTERIOR WITH MAN RAY	SWEDEN
GIRL WITH BANDANA	
HAYING	~~At Framer,~~ Dreher
HEAD	
PORTRAIT OF LADIES	
PARIS INTERIOR - GIRL COMBING HAIR	San Francisco
BELGIAN FARM HOUSES	
THE WINDOW	
FLOWER POT	
SPRING	
NOTRE DAME	
NOTRE DAME # 2	
FISHING BOATS? OSTENDE	
5 $ - THE SEINE? PARIS	Chicago
OSTENDE	
RECLINING FIGURE	
PONT NEUF	
EAST RIVER, NEW YORK	
ISLAND HOUSE, MAINE	
UNION SQUARE	
fishing Port, Ostende	

The list of lithographs will be mailed to you tomorrow.

Sincerely yours,

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May 16, 1930

Mr. Nathan Lieberman
1560 Broadway
New York, N. Y.

Dear Mr. Lieberman

I am listing below the lithographs by Samuel Halpert which are either in our stock or on exhibition.

Stock No.	Title	In Stock	On Exhibition
1 ✓	Village Street Belgium	4 R	4
2 ✓	Dressmaker	3 R	3
3 ✓	Central Park Winter	5 R	[illegible]
4 ✓	Boats, San Tropez	5 R	5
5 ✓	Nude, Back	~~3~~ 7 R	-
6 ✓	Nude, Head Down	5 R	[illegible]
7 ✓	On the Sofa	[illegible] R	1
8 ✓	Boats, Ostend	[illegible] R	[illegible]
9 ✓	Hallway	5 R	[illegible]
10 ✓	Window	6 R	4
11 ✓	Nude Seated	3 R	1

You may use this as a form of receipt from the gallery, or if you prefer, the prints which are in our possession at the present time will be sent to you and the others will be recalled from the road at the earliest convenience.

Sincerely yours

Director

Edith Gregor Halpert
la.

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CAPACITY
40,000 COPIES DAILY

TELEPHONE
7603 WALKER

AMERICAN BOOK BINDERY INC.
COMPLETE BOOK MANUFACTURERS
75 VARICK STREET
NEW YORK

May 29, 1930.

Downtown Gallery,
113 W. 13th St.,
New York City.

Gentlemen:

This is to inform you that your title MAX WEBER is being held in type form.

We would appreciate your advising us whether you want this title still kept in storage. Will you kindly advise the writer if you wish to kill this.

We remain,

Very truly yours,

AMERICAN BOOK BINDERY, INC.

V J Gallo Jr

Vincent J. Gallo, Jr.

VJG:VF

ARCHIVES OF AMERICAN ART

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May 30, 1930

Mr. Preston Harrison
Hotel LaSalle
Chicago, Illinois

Dear Mr. Harrison:

Under separate cover I sent you a price list of our present show which is creating a real sensation in New York.

I am sailing for Europe tomorrow morning and will not have time to make any tracings before I leave. However I have asked Mrs. Goldsmith, who will be here during the month of June (the gallery will be closed during July and August) to cooperate with you in the event that you wish to have tracings sent of the exhibits we have available. I would specially recommend the work of Arnold Friedman, Meyer Ailer and a very handsome example by Max Weber and another by Walt Kuhn. The tracings will be sent to you in the next few days and I certainly recommend your immediate attention if your are interested.

Please wire as it will be difficult to hold these in reserve for any length of time. You do not have to worry about payments on these pictures if you want to avail yourself of this opportunity. This really is an "after the crash" show and it was planned to tempt those who were not in a position to go in for any heavy purchases at this time.

Although I plan to stay in Europe for just two weeks, I may have to stay on a little longer. However, we plan to open the gallery on September first and if you plan to be in New York anytime after that, I certainly hope to see you. We have so much gossip between us that we should have a very amusing conversation to say nothing of the interest in common.

A few days ago I transcribed your article for SPACE and I think it is a very fine little document. The lithograph by Kuniyoshi should bring us enough special subscriptions to carry on the work.

I hope you and the family have a very fine summer and I hope to see you sometime during the fall.

Sincerely yours

Edith Gregor Halpert/

Director

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May 29, 1930

Mr. G. T. O'Guerry
The J. L. Hudson Company
Detroit, Michigan

Dear Mr. O'Guerry:

We have checked your account and find that there is still an open balance of $9.00.

Please see whether you can check up this discrepancy and let us know accordingly.

Sincerely yours

Director

Edith Gregor Halpert
la.

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Train leaving Pennsylvania Station
New York at 3 P.M. (Daylight saving time)
will be met by special bus
at North Philadelphia Station
Guests will kindly state in their acceptance
whether or not they will use the bus

Mr. & Mrs. Percy Hamilton Clark
request the pleasure of your company
at the wedding reception of their daughter
Mary Todhunter
and
Mr. Nelson Aldrich Rockefeller
Monday afternoon June the twenty-third
nineteen hundred and thirty
at five o'clock
Daylight saving time
"Willoughby"
Cynwyd Pennsylvania

R.s.v.p.

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GRAND CENTRAL ART GALLERIES
GRAND CENTRAL TERMINAL
15 VANDERBILT AVENUE
NEW YORK

MURRAY HILL 2413
CABLE GRANDART

June 2, 1930.

The Downtown Gallery,
113 W. 13th Street,
New York, N. Y.

Dear Sirs:-

We are returning your statement, dated June 2nd, as our account has been paid in full.

Our check for $16. of May 13th dating was our final payment. Your statement is for $36.83 and the difference between this and our payment of $16. is $20.83. This difference is due to the fact that the bronze "Siamese Cat" by Duncan Ferguson was billed to us at the regular selling price rather than the reduced price which Mrs. Halpert authorized.

We are enclosing a duplicate of our explanation of payment and shall appreciate your adjusting our account accordingly.

Very truly yours,

Gertrude R. Cummings,
Office Manager.

GRC:RMM
Encl.

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La Salle at Madison St
Telephone Franklin 0700

Hotel La Salle

Chicago June 13 1930

Down-Town Gallery -
113 West 13th Street
New York - N.Y.

Dear Madame.

As I understand your Gallery is to be closed from July 1 - to September 1 - I am sending my check for Twenty Five (#25.00) Dollars now instead of waiting for beginning of next month.

Late in August - so as to reach the Gallery on or about September 1 - I will send my final check and close the account for the Stroll at Work.

Please return enclosed receipt at once to this hotel.

My own address for July and August will be 70 Walter and Berg - 140 N. Dearborn St. Chicago.

I expect to return to Hotel La Salle early in September.

Yours truly
William Trostle Harrison

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La Salle at Madison St.

Hotel La Salle

Chicago _____ 1912 ___

A tenant who had been with us 20 years failed leaving an entire building on our hands -

another tenant of 22 years - who had just renewed his lease for 5 years - took poison & died in 15 minutes - after a fire had gutted our building - The Estate may be involved & left us hard -

Of course all may start again but until started it makes things ticklish.

My brother-in-law - is in hospital dying by inches - after a stroke - my sister 92 years old naturally is miserable and adds to my anxiety.

I enclose check which reduces the bill to $50.00 which I expect to clear up in next two months. Please return receipt at once to this hotel.

I got your $100.00 bill & will keep it for reference - Out of the fire - we may locate something on a similar example later on.

With best wishes & kindest regards

Yours truly

Pete Halpin

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Paris, June 13, 1930

Dear Mrs. Rockefeller,

This afternoon I sent you a letter regarding the Lautrec lithographs, and am sorry to bother you once again. But this news is so exciting, that I don't dare delay.

In my difficult search for a Bonnard and a Rouault of the "premiere classe", I was escorted to a superb collection of some of the rarest paintings I have seen for many years. And all the paintings are by men you admire. None of the paintings have been offered for sale before (so I am told)and most of them should be in the United States. There is a gem of a small Daumier, but it is very expensive. I am not familiar with his prices, but 25,000 dollars, net; seems like a great deal of money to me. However, since I have shopped a great deal for Redon and Lautrec, I know that the paintings of which I sent you photographs by registered mail today, are great bargains.

The Lautrec of the group described on the back of the photograph as Prince Sagan, Jane Avril, etc. is so handsome in color that I hesitated to send the photograph. It is on oil on cardboard and is composed so beautifully in distribution of masses and color, that it stands out as one of his great works, in spite of its size. The latter also appears on the back of the photograph - in centimetres. The price is exceptionally low for a characteristic painting of such quality. DeHauke is asking 25,000 dollars for one similar to your "Oscar Wilde - Au Café". The price of this is only 5,000 dollars, and all the documents of authenticity will be provided. I do wish you could see your way clear to purchasing this painting. The other Lautrec is also a remarkable example, but because it is not a characteristic subject is lower in price. It is much larger, as you will note on the photograph, is tempera with a bit of pastel for the highlights. The colors are very warm, reds, yellows, and beautiful orange. The price is 5,200. Both paintings offer a most exceptional opportunity. I shall have to ask you to cable the reply - Halpert, Citibank, as I don't want these pictures to slip from my hands, and could get only ten days lien on them.

The other photograph is of a Renoir, painted in 1879. I am not a great enthusiast of Renoir - like Mr. Barnes, for instance, but this is also an unusually fine canvas. The photograph is most inadequate, as the color distribution; and the sensitive handling are the major factors in the canvas. The price is 18,500 dollars, and compared with the prices asked by M. Vollard, is very low.

Unfortunately, I could not get photographs of the Redon paintings. There is a very small canvas of a vase of flowers, about 12 x 14 inches, which is very lovely, priced 2,800 dollars, but the large canvas of a bowl with a large group of flowers is as fine as any example

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to be found here or at home. I cannot find appropriate adjectives, and if you think that I have been affected by the French atmosphere of salesmanship, it is not so in connection with these particular paintings. I am rather familiar with the tactics in Paris, and was very suspicious of the good fortune. But I am completely convinced that this is an honest offer, and my enthusiasm is well founded. Whereas it is not so difficult to find a fine Degas, or Renoir, or Vuillard, Lautrec and Redon are two artists whom even the French amateur-proffessional retain in their collections permanently.

Please cable me as soon as you can. If I can give him a definite answer by June 23, we can discuss the payments later. Of course, his reason for selling at this time is the "bourse", and he will probably want part of the money soon, but it is worth stretching a point to obtain the Lautrecs and the large Redon, and my professional pride in being responsible for good works in American collections prompts me to urge you.

Do forgive my enthusiasm and my being so copious.

My incerest wishes and best regards.

Cordially yours,

Paris addre s
c/o National City Bank
41 Boulevard Haussmann

Dear Mrs. Rockefell

P. S. In my excitement, I overlooked to give you the size and price of the larger Redon. It is aproximately 24 x 28 inches, and is priced at 5400 dollars. Please do not show the photo- graph to anyone outside of the museum, as I promised to keep the matter very quiet.

June 13, 1930

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During July and August my address will be % Marks and Berg - 140 N. Dearborn St. Chicago

Hotel La Salle

La Salle at Madison St.

Chicago June 17 1930

My dear Mrs. Goldsmith.

It was an oversight on my part to fail to acknowledge receipt of the various tracings you so courteously sent me.

The truth of the matter is that I have no available funds and what is worse unless conditions begin to improve quite soon - I will be about the poorest imitation of an art collector in these United States.

I cannot at this moment venture purchasing anything anywhere but I do hope that Mr. Karfiol, Mr. Kuhn & the Weber will give me a chance when I can venture - I can assure you, Mrs. Halpert and each of the gentlemen mentioned that I am working day and night - thousands of miles separated from my wife & little son - striving in every way I know how - to straighten out my financial affairs - Without with confiscatory taxes - numerous vacancies and very bad collections - Chicago seems discouraging however - it's a great city - people cannot continue forever - prosperity must return again

Yours truly
Frank Schwarz

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PRINCETOWN UNIVERSITY

Princeton, N.J.

Copy

June 18, 1930

W.S. Budworth & Son
424 West 52nd Street
New York, N.Y.

Gentlemen:

We have your letter of June 27th enclosing statement in the amount of $18.50 and would request that you send it to the party who gave you the order, as we have no record of it in this office.

Yours very truly,

F.R. Apgar (signed)

F.R.A./R
Enclosure

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TÉLÉEUROPE 37-36
" 37-37

Cables: REMLAP

LAW OFFICES
ROLAND S. PALMER
106, BOULEVARD HAUSSMANN
PARIS. VIIIe

ROLAND S. PALMER
MAURICE SADRON

19 Juin 1960.

Madame Halpert,
113 West 13 Street,
Downtown Gallery,
New York.

Succ de M. Julius Pincus
Dit Jules Pascin.

Madame,

Madame Hermine David nous a demandé de vouloir bien faire diverses recherches aux Etats Unis en vue du réglement de feu M. Pascin son défunt mari.

Voulez-vous bien en conséquence nous indiquer tous les renseignements en votre possession concernant cette affaire, nous donner la liste des tableaux en votre possession, et nous indiquer leur valeur approximative; vous voudrez bien ne rien vendre et nous adresser un relevé du compte du défunt chez vous.

C'est moi qui ai eu l'honneur d'être présenté à vous avant-hier chez Madame Krohg.

Veuillez agréer, Madame, mes respectueux hommages.

MS/CD.

Sadron

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Permanent address - c/o Mates and Renz
140 N. Dearborn Street
Chicago.

Hotel La Salle

LaSalle at Madison St.
Telephone Franklin 0700

Chicago June 26 1930.

My dear Mrs. Goldsmith

Enclosed please find my check in full payment for the Gold oil mark - please receipt enclosed bill as in full & return it to me care my agents - as above. I leave this hotel Saturday for an apartment where my wife & little son join me next Monday. Of course the address of my agents is permanent & therefore safer.

I had expected to clean up this account in the payments - July and August. Mrs. Halpert wrote me your gallery would be closed during July and August so I made a special effort to pay ahead of July and expected to meet the final instalment early in September - By drawing on some funds in advance I am able to hasten the payments and life but this arrangement will also be more convenient for you.

So please give my kindest regards to your better half and to his most attractive wife - a delightful young woman and I must not forget the young lawyer to Leon's stock speculations - the young lady whom I have not yet met but I just know she is a little peach.

Tell Leon I had a friendly with my list of "19" - I could not select one of the jury so Sheilas was safe but behind me - I stuffed there and did I win? - I did - not win the purse. I put Hall & Hackett together - backed Eugene Higgins - Stone & "Pop" Hart - Carroll & Walt Kuhn - Weber & Sterne - John Marin & Wm Zorach - etc. etc. but I am frankly I did not fall for the entire Rehn list - I might have won if I had - see the Daniels gallery sent of not it in the back & Daniels also made me that Marin-Macfee had taken his list as the most representative of all American art. Can you beat it! then talk about your French propaganda. Well - it does not worry me - I am busted - down & out - I can see nothing in from the outside - no longer am enjoying the view from the inside looking out.

I will not be able to do anything towards painting the Hirsch water colors until October at the least - However hold it as I will if sent to Los Angeles this fall.

Yours Truly Peter Harrison

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10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

June 26th, 1930.

Dear Mrs. Halpert:-

I appreciate very much your having sent me the photographs of the Toulouse-Lautrecs and Renoir. It was awfully good of you to take so much pains about them, and I am sorry that I cannot see my way clear to buying them. The fact is I am trying very hard to not run over my appropriation for this year any more than I have already done, for I do not want to get into the habit of borrowing- I do not think it is wise and it involves so much thought and trouble. I think the pictures are awfully good but they are both more or less the type of the one that I already have.

The wedding went off beautifully. The day- except that it was pretty warm, was beautiful. The bride was perfectly charming, and sailed down the aisle without a tremor (apparently). Nelson was a bit pale but radiant. There were crowds and crowds at the reception, but everything was wonderfully planned and executed, and except for getting pretty tired standing so long, it didn't wilt me asmuch as I expected.

We leave town tonight for the West but shall be here for a day on our return, the 8th of August before we go to Maine. If you are in town then, I would be very glad to talk with you over the telephone and hear about your trip.

Hoping that you have really gotten the rest you so badly needed, and again many thanks for all the trouble you have taken for me, I am

Sincerely,

Abby A. Rockefeller,

Mrs. Edith G. Halpert
c/ City Bank
Paris, France

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June 28, 1930

Mr. Preston Harrison
c/o Mahes and Benz
140 Dearborn Street
Chicago, Illinois

Dear Mr. Harrison:

Thank you for your check and your very ice letter. I must say it is with regret that I hear you are not to be on the inside with us, but on th outside looking in. Alas, the really intelligent people interested are so few that it is good to know that you will be looking on anyhow, and in time we will hope to entice you in again.

You ill find our gallery much changed when you come to New York some ti e. You will like our daylight addition, it is a huge success and the things look grand in it. We are sorry to close up and leave it, but find that if we do not, we shall not e able to give it all the care and attention that it required during the rush season.

Leon and his family are spending the summer in Rockport Connecticut, while I s all spend mine in Woodstock, New York and the chances are that I shall not see them until fall. I do write them however, and shall pass along your charming message and your list. He will enjoy it I am sure.

We are keeping the Hirsch water color for your instructions.

With best regards

Sincerely yours

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July 15 1930

Mr. Roland S. Palmer
106 Boulevard Haussmann
Paris 8th e

Dear sir,

Your esteemed letter of July 3rd. was forwarded to me here, where I am spending my vacation I am very sorry to say, our gallery being closed for the summer, it will not be possible for me to get the information you want until the middle of September, when the gallery will be open again. If it should happen that I shall go to New York before that time, I shall endeavor to get the information and forward to you as soon as possible.

Very sincerely yours,

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Chateau Neuvic
Neuvic sur l'Isle, July 18
[1930].

Dear Mr; Harrison;

Your letter of May 31 has just reached me, after following across half of Europe. I did not plan my itinary, and mail has been considerably delayed.

I am now in a god-forsaken village, not far from Bordeaux, vacationing in the chateau of a friend. It is a magnificent place built in the 12th and through the 16th century. Henry IV spent a good deal of time here, and I con ratulate the old gentleman for selecting this spot, and for laying out the grounds so that there is absolute privacy, and peace. It is so restful, and the tranquillity is such a balm after the long, difficult spring in New York.

The few weeks I spent in Paris were very interesting for me. I arrived before the great influx of the American art dealers, and the rich butter and egg collectors. The Paris dealers were very gracious and brought out all their treasures, and in spite of my unimportance, offered me long payment arrangements, and low prices. The stock crash affected business so badly, that all the dealers changed their attitude. It was great fun, and I did succumb to their faultless salesmanship, and now am the proud owner of a Bonnard and a Bonnard, both of which were commissions, and which will change ownership shortly. I became very much interested in Per Krohn, whose work attracted me last year. He invited me to his studio, and I was delightfully surprised. He is, to me, the most interesting of the newer men. He has an imaginative quality in his work, and a remarkably interesting color sense. I bought a few of his water colors and gouaches, at very low prices, and shall probably retain two and sell the others, to pay for mine. A very good way to acquire a collection.

There were many "occasions" offered to me, but every time I stopped to consider, I realized that I could buy an American work which would give me greater pleasure, and would help an American artist. Both Kotekian and Brunner, whom I met in Paris and in London, respectively, volunteered their opinion that Weber is as fine an artist as there is in Europe at present, with Kandinsky, Kahn, Hart, etc; following close. I really want to bring over a good American show some time, to put a dent in the French superiority. The Chauvenistic attitude irritates me. The French have some great art. We all know it, want it and buy it. But so have the Germans, and the Americans. We'll show them!

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The Delacroix show in the Louvre is a rare treat. It gives one a more definite idea of his work, and his stature. Some of his important examples were not included but there are many superb canvases. His sketches for the famous paintings are amazing. I am delighted that I came to Europe this year, in spite of the fact that I could not afford it. This has been a difficult year for all of us.

I am so sorry that you are having so much trouble. You certainly have managed to concentrate as many difficulties as possible in a short period. But I always believe in the law of compensation. After the lean years come the fat ones. Let us hope that you will have great joy hereafter, and that you and the family will enjoy good health, and success in all your ventures.

Although Europe has been a pleasant interlude for me, and I am having so charming a rest in this heavenly spot, I must get back home. Something has to be done about paying for our lovely daylight gallery. You must see it soon. I do hope you can come to New York in the fall. I sail for home on the Rochambeau, July 26th, but the gallery will remain closed until September.

Good luck to you. My best regards.

Sincerely yours,

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August 6, 1930

Mr. Roland B. Palmer
106 Boulevard Haussmann
Paris, France

Dear Mr. Palmer:

I am so sorry that I could not manage to call on you. The day before I sailed I called your secretary and explained the situation. There was so little time for me that it was absolutely impossible to make the call.

If you will be good enough to let me know just what information you desire, other than the report which must have been among Mr. Pascin's papers (I am enclosing a copy) I shall be very glad to furnish any information desired.

I believe I explained to your secretary that although we have been paying the storage bill for Mr. Pascin, we do not know what pictures are in storage, as they were originally put there by Mr. Pascin or by Mr. Robert Laurent.

We have on hand several paintings and water colors which belong to the estate and during my stay in Paris I purchased a number of pictures at various galleries. Several dealers in Paris and London, as well as New York, have promised to cooperate with us by lending us a number of important canvases for the exhibition which we are planning and which I mentioned to your secretary and Mme Krong. We have a very good outlet for Mr Pascin's work and have already sold a number of his pictures as Mme. Krong knows and we are very anxious to organize a very important exhibition of his work in this gallery. I am enclosing a circular, giving you some idea of the new gallery which we have just built and which is ideal for exhibitingsmodern works of art. Will you let me know whether the arrangements can be made with the estate to borrow other examples of his work which are for sale. We hope to make this exhibition an outstanding event and one worthy of Mr. Pascin's standing in the art world Therefore, we wish to have enough canvases available for sale to distribute important examples to our museums and collectors.

Your cooperation in this matter will be greatly appreciated by us and by Mr. Pascin's many admirers in this country.

Although the gallery will be closed until the latter part of September and I shall not be in New York, mail address in care of the gallery will be forwarded and will reach me promptly.

Sincerely yours

Director

Edith Gregor Halpert
la.

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August 9, 1950

Quatre Chemins
18 Rue Godot de Lorcy
Paris, France

Madame:

I am so sorry that I had to forego the pleasure of another visit to your gallery before sailing, but my stay in Paris was much too short for all the things I wished to do. However, you have no doubt received word from Mme. Liszkowska of the Galerie Jeune Peinture regarding the shipment of the books which I ordered. I am looking forward to the shipment and hope that I can send you duplicate orders in the near future. The gallery will not reopen until about the last of September or the first of October. In the meantime, I am sending you under separate cover six copies each of the Max Weber book and the "Pop" Hart book. The former sells at $3.50 and the latter at $2.00, with a discount of 33 1/3% to you on any sales effected.

It occurred to me that the Max Weber book would be very interesting to the French reading public, as a good part of the book is devoted to the early modern art movement in Paris, and has some very fascinating incidents about Rousseau, Matisse etc.

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Perhaps some arrangements can be made to translate this book into French. We have the plates available and the printing and binding can be handled in France. The book could be published in a very inexpensive edition and the artist could thus be popularized. Later we can follow the book with an exhibition of Weber's lithographs and wood cuts and perhaps some gouches which are among the finest works produced at the present time.

Suppose you think about this and let me know your reaction to the suggestion. If you have any recommendations to make in this connection I shall be might grateful to you.

With best regards

Sincerely yours

Director

Edith Gregor Halpert
ln.

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Received at
D397CC 2W 31 NL

GA NEWYORK NY AUG 13 1930

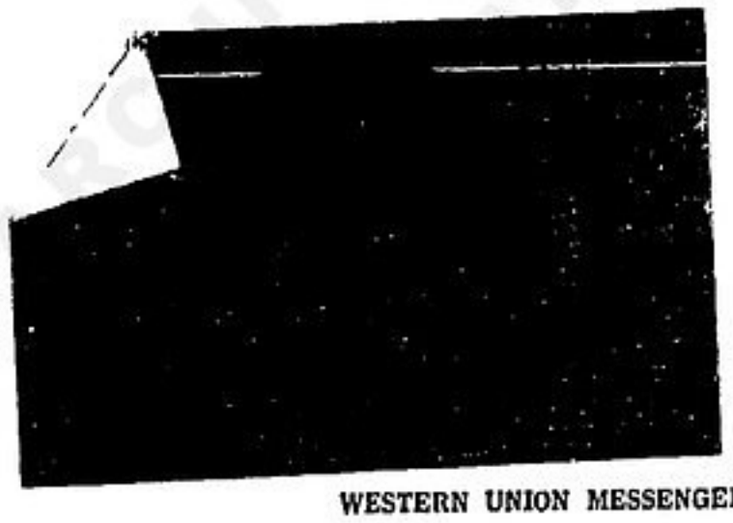
MRS EDITH HALPERT

THE DOUNTOWN GALLERY 113 WEST 13 ST NEWYORK NY

AM TERRIBLY SORRY DEAR EDITH HALPERT TO HEAR YOU ARE ILL ONLY HOPE IT IS NOTHING SERIOUS WHERE ARE YOU DO LET ME KNOW IF I CAN HELP IN ANY WAY

FRANK CROWNINSHIELD

536P



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The Eyrie
Seal Harbor, Maine

August 22nd, 1930

Dear Mrs. Halpert:-

Mrs. Rockefeller and I are delighted to hear of your progress, but sorry that you had a setback. It is hard to resist callers. I found it so. I hope you will get to Pocantico soon, and that the quiet and rest there will do wonders for you.

In line with your suggestion of the 15th, I am sending a check for the Pop Hart pictures amounting to $1200. We will straighten out the rest of the bill when we both get back.

Trusting to hear good news very soon, I am

Cordially,

Anna L. Kelly.

Mrs. Edith G. Halpert
113 West 13th Street
New York City

The Eyrie
Seal Harbor, Maine

August 23rd, 1930.

Dear Mrs. Halpert:-

Thank you for your letter. I was very glad to hear from you directly. I am not entirely surprised to learn that you havenot been quite so well. After an operation, apparently at first one is much stimulated by the ether and general excitement, but any operation- no matter how successful- gives one a terrific nervous shock and it takes a long time and much quiet and rest to recover from it.

I am so glad that you feel that Pocantico is a good place for you, and I hope that you will go there just as soon as you are able. I have written to John III that you are coming and he will be very glad to welcome you.

I have a very sad confession to make. I seem to have lost your letter and the list of Lautrec lithographs that were enclosed in it. I may find that I left it in New York, but fear that I may have lost it on the train coming up. We can talk this all over upon my return to New York around the middle of September. I feel so much better and so much stronger than I did last year that I am hoping that I can give my new gallery much more thought and attention and start it off in good order.

Hoping that you are not trying to get into the harness too soon, I am

Cordially,

Abby A. Rockefeller

Mrs. Edith G. Halpert
113 West 13th Street
New York City

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THE BERKELEY ART MUSEUM
2270 SHATTUCK AVENUE - BERKELEY, CALIFORNIA
TELEPHONE THORNWALL 1810

SAMUEL J. HUME, Director
MILDRED McLOUTH, Curator

26 August 1930

Mrs Samuel Halpert
Downtown Galleries
113 West 13th Street
New York City, New York.

Dear Mrs Halpert :-

Pardon the delay in answering your letter, but I did not receive it until yesterday as I have been away.

We would like very much to have the exhibition of Mr. Weber's work at the museum here during the month of December. Mrs Ryan would also like to show it in San Francisco at the Galerie Beaux Arts the first two weeks in January. I also spoke to Miss Upton of the Los Angeles Museum when she was here, and I think she would be interested in having it there: also. possibly the Henry Gallery in Seattle would take it. I mention these possibilities in order that if such a length of time can be arranged for Coast centres it will ~~xxx~~ give you an idea of how many weeks to allow : and again, Mr Poland of the Fine Arts Gallery ,San Diego might want it.

If it is possible to dovetail these showings in with your schedule, will you let me know. If you care to leave the arrangements in my hands, I will be glad to take care of the western circuit, and could possibly route it to centres across thecountry, so that the exhibition would bev returned to you at the time stated by you for its return.

With the lithographs and colored wood cuts, would it be possible to have a group of the gouache paintings, sent <u>unframed</u> to be shown under glass ?

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THE BERKELEY ART MUSEUM
2270 SHATTUCK AVENUE - BERKELEY, CALIFORNIA
TELEPHONE THORNWALL 1810

SAMUEL J. HUME, *Director*

MILDRED MCLOUTH, *Curator*

I hope that this can be arranged because in the first place, gouache is a not much used medium in the West, and secondly, so many of the Eastern men send prints that we have one exhibition after another of prints and prints and prints !

I will greatly appreciate all your efforts and kindness in making these arrangements. May I hear from you as to dates and also the extent and content of the exhibition that you are willing to send.

Thanking you,

Sincerely yours,

Mildred McLouth

P.S. Please keep us on your mailing list especially for other available exhibition material.

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The Eyrie
Seal Harbor, Maine

August 28th, 1930

Dear Mrs. Halpert:-

I am enclosing the check for $500 for Mrs. Zorach. I imagine you are now at Abeyton Lodge, and I hope getting stronger by the minute. You are such a peppy individual that I know you will be inclined to be too active before you are able to stand the pressure, so go easy.

Cordially,

Anna D. Kelly

Mrs. Edith G. Halpert
113 West 13th Street
New York City

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201 East Delaware Place Apartments
Hotel La Salle
201 EAST DELAWARE PLACE
Telephone Superior 1480

Chicago September 1 - 1930

My dear Mrs. Hallett

Your nice letter from Rutland House had received - Might interesting and as always very glad to hear from you

Thirty years ago I spent three months in and near Bordeaux - I was just a youngster and I did all my travelling on bicycle - Now I am too old and I have to use my "dogs" - broken arches and all.

I am mortified to my soul about the - but I simply have to cancel my reservation three days - any way I will pay you in full for the Water Color of Stephen Hirsch by degrees.

After two months of terrific heat in Chicago my wife & our guest returned to California I will never ask them to join me in summer again - instead I will make frequent trips back and forth - costly but life is short at best, especially short at my age - too much or too long expenditure would be just needless torture from time one lives.

Please do not misunderstand my financial predicament, I have lost no capital - merely reduced income percentage temporarily reduces value,

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simply as I have many occasions in our profession, unfortunately lost several very big tenants of 25 years' association. On top of this taxes have actually doubled -

By remaining in Chicago to superintend personally I hope to remedy our situation. Already as I have partly remedied one of our biggest losses -

In other words when things pick up I will feel free once more.

While you were away I wrote a few letters to artists I have met - just in simple good fellowship - no ulterior motive whatever. One artist was our mutual acquaintance Karfiol. I informed him - to avoid any possible confusion that I looked to Mrs. Halpert for my American art - that temporarily I was out of market - perhaps some day Mrs. Halpert might leave a small Karfiol for me. Purely a personal communication - I really was 'sympathetic' to him for being a casualty during this year.

As always, Mr. Karfiol reflects politely. My fear however is that to 'hinder' I am also something by him - artists have that reception on you there.

I have seen one oil painting by Karfiol - almost 5 years ago - but I really enthused over - to be honest I have never cared much for the type

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that other finger is perfect. I know nothing about his pastels or drawings in color - & as I recall it he made & used his water colors -

I write you at length & as I feel perfect must be scratched off my list - remember Ben Lynds Bluem has a large oil - took prize in 1925 and there so I could not consider any small, ordinary example.

I agree with you about Max Weber, Pop Hart and Walt Kuhn - really very big men.

I cannot see why all the "fuss" over Burchfield, Chapin, Demuth, Hopper, Mc Lee & Tucker. The last two are the best - but we are left if we feel as Carroll, Sime, Hart, Marsh, Kuhn, Hyman Bloom, Lebrecht, Preston Dickinson & Weber - to my mind.

I imagine it's all a fad - only art "dictators" have so decreed it - since it was the Daniel Gallery that set the pace - but it's Rehn Galleries, I should think. What not"? to guide your collecting that way.

I will spend September at Hotel La Salle and also November - October I plan to be with my family in California.

I will try hard to make New York - about Dec. 1-10 - as I stop over for Carnegie International & Corcoran in May - say a week in East. I will be lost if you pass for Krohs - a man I knew from A.E.F. My brother slipped one over on me by buying as I was leaving - two years ago. It killed my chance

Yours cordially
Jim Harrison

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ÉDITIONS
DES
QUATRE CHEMINS
18, RUE GODOT-DE-MAUROY, 18
PARIS (IXe)
TÉL. : RICHELIEU 99-50

Chèque Postal 718-07
R. C. Seine 219-474 B

Compte de banque :
Banque Nationale de Crédit
17, Rue Scribe, Paris

Paris, le II. septembre I930

Miss Edith Halpert
The Dawntown Gallery
II3, West I3 th Street
New York.

Madame,

Nous nous excusons infiniment d'avoir commis une erreur dans nôtre facture globale que nous vous avons adréssée la semaine dernière . En effet, en parlant des trois lithographies de Rouault, que vous aviez emportées avec vous nous trouvons : 2. à fcs. 600 - au total fcs. 600 au lieu de fcs. I.200.- Soit, notre facture, au totale, doit être majorée de fcs. 600.- Nous vous prions de bien vouloir rectifié cette erreur et de nous excuser.-

Veuillez croire, Madame, à nos sentiments dévoués.

ARCHIVES OF AMERICAN ART

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QUATRE CHEMINS
18, RUE GODOT-DE-MAUROY, 18
PARIS (IXe)
TÉL. : RICHELIEU 99-50

Chèque Postal 718-07
R. C. Seine 219-474 B

Compte de banque.
Banque Nationale de Crédit
17, Rue Scribe, Paris

Paris, le 3. septembre 1930

Miss Edith Halpert
The Downtown Gallery
113 West 13 th Street
New York.

Chère Madame,

Nous avons beaucoup regreté de ne vous avoir pas vu avant votre départ pour l'Amérique.- Votre lettre du 8. août étant arrivée pendant nos vacances, c'est aujourd'hui seulement que nous revenons lç-dessus.-

Nous croyons que vous êtes déjà en possession des premiers envois - il nous reste à expédier seulement les deux ouvrages : Pascin et Matisse "Les dix danseuses" pour lesquels nous avons été forcés d'établir une facture consulaire, vu que chaque ouvrage est au prix superieur à 100 dollars.-

× Rouault

Nous joignons à la présente notre facture globale et vous prions de prendre note, que les ouvrages suivants sont actuellemnt <u>introuvable</u> aux prix que nous vous avions faits:

ROUAULT - lithographie "Christ" - mille francs au minimum
Matisse "Dix Danseuses" - quatre mille
Pascin - trois mille cinq cents
Paysages Légendaires de Rouauot (luxe) - introuvable
" " " ordinaire - deux mille cinq cents
Nous vous faisons connaître ces prix afin de vous permettre d'établir vos prix de vente.

Nous avons bien reçu les volumes éditéd par votre Galerie.- Nous les mettons en vitrine, et tâcherons de les faire connaître à nos clients.- Permettez nous de ne pas vous repondre aujourdhui au sujet d'une édition possible en langue française, nous aimerions prendre connaissance du texte afin de nous rendre compte quel éditeur pourrait se charger de cet ouvrage.-

Toujours dévoués à vos ordres, nous vous présentons, Madame, nos salutations très distinguées.

The Eyrie
Seal Harbor, Maine

September 4th, 1930.

Dear Mrs. Halpert:-

We are glad to hear you are recuperating so well, and hope you are still at Pocantico, but I am sending this to the gallery to make sure. Mrs. Rockefeller will arrive in New York the morning of the19th, and will be there for only a week. She would like to come down to see you on Tuesday, the 23rd at 11 o'clock. Unless I hear to the contrary, I'll understand that time is satisfactory for you.

With kind regards and hopes you will be stronger than ever before long, I am

Cordially, Anna L. Kelly.

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September 8, 1930

Miss Mildred McClouth, Curator
The Berkeley Art Museum
2 70 Oha Buck Avenue
Berkeley,California

Dear Miss McClouth:

We shall indeed be glad to arrange the exhibition of Weber's wood cuts, lithographs and gouaches, and if you will be good enough to take care of a circuit it will simplify matters for us.

I am leaving town for a few days and when I return I shall give you complete details of the number of pictures available and the exact date. However, you may plan to start this show about October 15th and circuit it for as long a period as you wish.

Sincerely yours

Director

Edith Gregor Halpert
la.

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September 8, 1930

Quatre Chemins
18 Rue Godot de Mauroy
Paris, France

Gentlemen:

This is to acknowledge receipt of your first shipment. Will you please let me know whether we can obtain from you, additional copies of the Rouault book "Souvenirs Intimes".

I trust that the balance of the shipment will follow as we are very eager to have all the books and prints on hand as promptly as possible, so that we may show them to our clients in a group.

Sincerely yours

Director

Edith Gregor Halpert
la.

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ART SCHOOL OF THE DETROIT SOCIETY OF ARTS AND CRAFTS
FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN · TELEPHONE CADILLAC 4721
EDMUND A. GURRY, DIRECTOR

September 9, 1930.

Mrs. Edith G. Halpert,
113 West 13th Street,
New York City.

My dear Mrs. Halpert:

Your letter addressed to Mr. Gurry and enclosing your check for $100 has been received.

Mr. Gurry left for Europe the 23rd of July and we expect him to be back in about a week. Your letter will be brought to his immediate attention.

Very truly yours,

Eunice Y. Rose

Secretary to Mr. Gurry.

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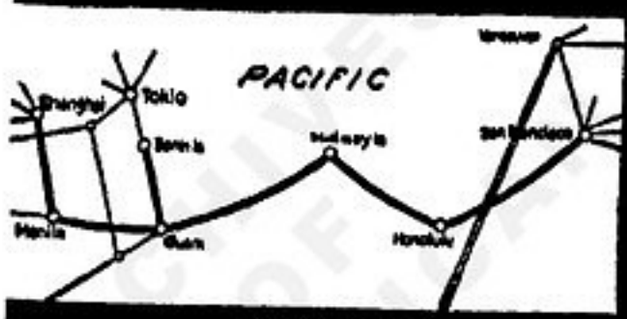
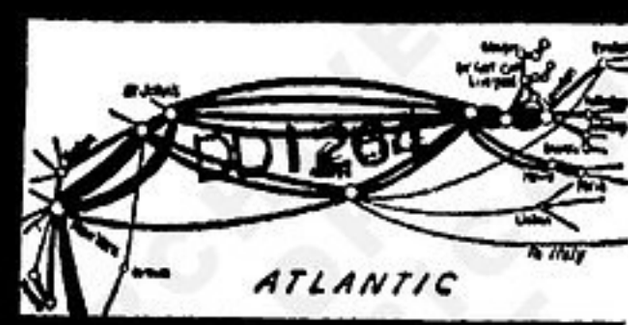
Commercial Cables



ALL AMERICA CABLES

POSTAL TELEGRAPH



TELEPHONE BANKER 6-10

CABLES TO ALL THE WORLD

ADDRESS CORTLAND STREET

Mar 22 1930

GS3 FP220

PARIS 20

NLT HALPERT 113 WEST 13 ST NY

SOUVENIRS INTIMES RESTE DIX EXEMPLAIRES PRIX 750 FCS CABLEZ URGENCE DECISION

QUATRE CHEMINS

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THE BERKELEY ART MUSEUM
2270 SHATTUCK AVENUE - BERKELEY, CALIFORNIA
TELEPHONE THORNWALL 1810

SAMUEL J. HUME, *Director*

MILDRED MCLOUTH, *Curator*

23 September 1930

Dear Mrs Halpert :-

I have had no word from you regarding the exhibition by Max Weber, so I am unable to give Mrs Savery at the Henry Gallery, University of Washington, any definite information as to number and content.

Mrs Savery would like the exhibition from October 15 - November 15, so will you please send it directly to her first, and we will show it here during the month of December.

As soon as possible will you please let me know the details, so I may circuit the exhibition a little more intelligently than I am able to do at the present moment. Again may I stress the point of including as many gouache paintings as possible, in preference to lithographs and woodblocks- ..... as I wrote before, we are everlastingly swamped with prints . Of course it is understood that all the paintings will be shown under glass .

Mrs Savery's address is

Mrs Willia Savery, The Henry Gallery, University of Washington, Seattle - Washington. May I count on you for having the exhibition there by October tenth ?

Thanking you,

Sincerely,

Mrs Samuel Halpert
The Downtown Gallery,
New York City, New York.

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address - 2401 S. Western Av. Los Angeles.
until Oct. 27 -
after Oct. 27 to Dec. 1.
La Salle Hotel. Chicago
Preston Harrison

Hotel La Salle

La Salle at Madison St.

Chicago Sept. 24 1930

My dear Mr. Halpert

This evening I pull out for Los Angeles after an absence of almost six months. I can only stay most one month longer - then I return to this hotel for November.

I enclose a small check leaving a balance of $39.50 remaining due on the Stefan Hirsch Exemplar. I marked it on check so no receipt is necessary -

You can express the Hirsch to me in near future - If Mr. Hirsch prefers having it framed & glazed - please have him order it done - send you bill to forward to me. Or send it loose but carefully packed to prevent crushing.

Be sure to make package as light as possible - so as to save useless express charges - for weight of box - I don't think a thin board or wax heavy board would answer all purposes.

Have it addressed to me to Los Angeles Museum - Exposition Park - Los Angeles - Calif

And be sure to prepay charges & let me remit to you - This is most important to avoid delay it from through hands of County Auditor.

I will be back here just early December.

Business is still wretched but we have filled up some of our vacancies. Good luck & best wishes Preston Harrison

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September 24, 1930

Quatre Chemins, Des
18 Rue Godot de Moroy
Paris, France

Gentlemen:

This is to acknowledge the receipt of the additional shipment of the five lithographs by Houault. The three books for which you sent me the consulate invoice have not arrived but we are looking forward to receiving them very shortly.

I was very pleased to learn that you have the Weber and Hart books in your window and I do hope that you can do something along the line of disposing of them. If after you have read thadbooks you find that you could sell a number translated, do let me know, also let me know whether you would be interested in having an exhibition of the lithographs by Max Weber. We should like to establish a European market for some of our artists which should be of great interest to your public.

Will you also send us a copy of "Souvenir Intimes"

Sincerely yours

Edith Gregor Halpert
la.

Director

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HUGO WEISBERGER

SIEGFRIED WEISBERGER

PEABODY BOOK SHOP

Books, Old and New

Baltimore, Md.

PHONE VERNON 6196

913 N. Charles Street

BRANCH STORE:

402 North Broadway

PHONE WOLFE 5793

The Downtown Gallery
113 West 13th St.
New York, N. Y.

September 29, 1930

Gentlemen:

We have recently opened a gallery here in Baltimore and should like to know what arrangement we could make with you for exhibiting the work of American contemporary artists. We will appreciate it if you will let us hear from you on the subject at your earliest convenience, as we are anxious to know what arrangement could be effected and what the expenses would be in connection with such an arrangement.

We confidently believe that we could handle exhibitions to our mutual advantage.

Very truly yours,

PEABODY BOOK SHOP.

Hugo Weisberger C.K.S

CKS:H

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September 20, 1930

Miss Mildred McClouth, Curator
The Berkeley Art Museum
2270 Shattuck Avenue
Berkeley, California

Dear Miss McClouth:

We have finally succeeded in getting together a very interesting group of gouaches, water colors, wood cuts in color and lithographs by Max Weber.

In accordance with your request, the entire group is being shipped directly to Mrs. Savery of the Henry Gallery. They are being sent today so that there will be no doubt about the pictures reaching their destination before October 10th.

I am enclosing the list which in turn may be sent on to Mrs. Savery, although a checking slip -- an exact duplicate of your record-- will be found with the pictures.

Some of the wood cuts were put into special mats as it is more interesting to showthem that way in an exhibition, but they can be removed in the event of sales.

I am sending you a copy ofthe book we published on Max Weber, as it will give you a good deal of information which may in turn be used for

publicity and advertisement. Incidentally we shall be glad to consign a number of these books to you or to any of the other galleries in the circuit. They sell at $3.50 and we allow a commission of 33 1/3%.

On the pictures the commission is noted directly on the consignment slip.

Will you be good enough to send me a list of the galleries to which you plan to send this exhibition. This is the first time that Max Weber has been shown in these mediums in your part of the country and I am sure that it should arouse great interest and I also feel that some of the museums in the circuit should be glad to avail themselves of the opportunity of acquiring important examples by Max Weber at the prices we have listed.

I hope you have great success with the show and if you think of it, from time to time, will you please send me clippings of the newspaper announcements as I am eager to know what reception the pictures get.

Sincerely yours

Director

dith Gregor Halpert
la.

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10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

Oct 3, 1930.

Dear Mrs. Halpert.-

Just a note to thank you again for your kindness in having sent me the book called the "Yankee adventures." I am taking it with me to read on the steamer. Being about China it appeals to me particularly.

Next time I see you I hope to be nearly caught up to you in wellness.

Sincerely
John Rockefeller.

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FORM 2TW

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DEAR PLEASE SEND TWO HUNDRLD DOLLARS IN NEED LOVE

JANINA Lyzkowska

DELIVERED FROM
65 FIFTH AVENUE
FOR REPLY PHONE
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To reduce the risk of errors or delays, please file any answer to this message at one of the Company's own offices. Messengers may be summoned by Telephone for Cablegrams FREE OF CHARGE.

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THE BERKELEY ART MUSEUM
2270 SHATTUCK AVENUE - BERKELEY, CALIFORNIA
TELEPHONE THORNWALL 1810

SAMUEL J. HUME, *Director*

MILDRED McLOUTH, *Curator*

7 October 1930

Mrs Samuel Halpert
The Downtown Gallery,
113 West 13th Street
New York City.

Dear Mrs Halpert :-

Thank you for your letter which came yesterday, with enclosed list of Mr. Weber's exhibition. I am looking forward to having it here in December.

The schedule for circuit is not very definitely arranged for at the present time of writing, but I am hoping, in addition to Seattle, the Beaux Arts galeries in San Francisco, to place it at the Los Angeles Museum, the Fine Arts Gallery of San Diego, Denver Museum - possibly the Museum of Fine Arts Houston, Texas : a possibility of Omaha Art Institute, Milwaukee Art Institute and other various art centres until it finally comes into the vicinity of New York. As soon as the circuit gets into definite shape I will let you know, and hope to hear within a week how the coast programme will work out.

Some time ago you very kindly sent me the monograph on Weber, so I have plenty of publicity material on hand.

Thanking you again,

Sincerely yours,

Mildred McLouth

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October 10, 1930

Mr. John H. Rosenberg
Display Manager
Abraham & Straus
420 Fulton Street
Brooklyn, N. Y.

Dear Mr. Rosenberg:

Our records indicate that on April 30th you received two etchings from us by Peggy Bacon --"Slovenliness" and "Happy Holiday". Will you please let us know whether these are still on exhibition or whether they have been sold. We are taking inventory of our stock and should like to have the information as soon as possible.

Sincerely yours

Director

Edith Gregor Halpert
la.

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Liz Rovetka

October 11, 1930

Dear Nina:

I am enclosing the check referred to in my previous letter. This is the balance on the Pascin water colors bought from Pierre. In addition I am sending you two drafts on a French bank to cover the 4050 francs dated July 1nd. These are for purchases made for the gallery and made for myself, and clears this years account. I have been so busy that I have not been able to check on the old account as yet, but I promise to look into that in the next few days.

I am very sorry about the Picasso drawing and although we should like to [redacted] the sale I am writing to Mrs. Rockefeller suggesting that she let the matter slide for the time being. Next year I can probably get a Picasso without paying the absurd increase. I am very much annoyed with Pierre for pulling this stunt. I have a record that he asked 100,000 fs which amounts to $4000 and in reply to my cable for a lower price, he increased the sum to $5000. Under the circumstances, even if it were the only Picasso available, I would prefer to let it go and teach Pierre a lesson. As I said before, I am writing our client to that effect and so that I can keep you informed, I am enclosing a copy of the letter addressed to her. This may seem like a strange method of making sales, but we prefer to keep our sales down and give our customers fullest value. Furthermore, I do not like to encourage such business tactics as practiced by Pierre.

I am also sending to this client a list of the Lautrec lithographs which I priced at Kleinmann. If she should want to see these prints please get them from Kleinmann. I am sending the list of prices to her and to you. You will find that the price to quote appears in the column to the right.

I hope that something interesting develops out of all this correspondence. We should like to make a clear commission of 15% for the gallery on all sales effected with the exception of the prices quoted in my previous letter. Therefore please be guided accordingly on other things listed by me.

My best regards to Martin and yourself.

Sincerely yours

Edith Gregor Halpert
la.

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October 11, 1930

Mrs. John D. Rockefeller Jr.
c/o Chase National Bank
41 Rue Cambon
Paris, France

Dear Mrs. Rockefeller :

I am addressing this letter to you care of the Chase National Bank. It was very thoughtful of you to send us a telegram from the boat. I hope that you had a very pleasant trip and that you will enjoy your vacation. Do rest and take good care of yourself.

Shortly after you left I cabled the dealer who owns the Picasso drawing, hoping to get a better price on the picture than originally quoted to you. However, his reaction was a rather curious one. The price was increased by one thousand dollars. I am sure that the French market has not been sufficiently active during the past two months to warrant such an increase and I am frankly annoyed with the dealer for the action he has taken. However, I have asked Mme. Szaszkowska of the Galerie Jeanne Peinture, to have the picture in her gallery so that you might see it. I still think it is a very excellent example of Picasso's work and should like to see it in your collection, but I do not think that French dealers, or any other dealers, should be encouraged through purchases to boost prices at the possibility of sales. The price of the Picasso will be $2500, which is probably not an exhorbitant price for a Picasso, although sufficiently high for a drawing, unless you feel that you want to spend so much for the Picasso. Perhaps it would be wise to let the matter slide until May, when I shall be in Paris again and when I can undoubtedly do much better about prices in person. As you know the paintings which I purchased in my last trip were far below market values. It is much easier to manipulate prices when I talk to the dealers and have the pictures before me -- and make an immediate decision before the dealer has an opportunity to advertise the fact that the picture is almost sold to an American. The psychology is very strange and it takes personal handling. Correspondence and cabling makes one feel rather helpless.

I am also enclosing a price list of Lautrec's, some of which may still be available. In view of the prices, I am listing those furnished by Miss Nurse, to give you the basis for comparison. The prints are absolutely authentic as they come from Kleinmann's collection. Mr. Kleinmann was Lautrec's dealer originally and retained the best proofs of Lautrec's work for his own collection which his son is now selling through various dealer. In Paris. If anything else interest you while you are looking about, you might have the

Liszkowska work for you as she is thoroughly familiar with the Paris market and is certain to get very good terms from the other dealers. She is entirely reliable and I am sure that you will enjoy working with her.

I have also written to Mme. Liszkowska to obtain -- if possible-- the Lautrec of which I sent you photograph. I still think that they are exceptionally good values and if they have not gone up in price, I should recommend them very highly.

Tomorrow I am going to make the bids for the tapestries, chairs and rug which you selected at the Baumgarten sale. The tapestries are very fine and I do hope that they can be bought below the price given by you. The chairs are very handsome, but the patents do not correspond with your chairs, but will fit in very nicely with them. I have communicated with Mr. Guabl and he will no doubt give you the information about the price while you are still abroad.

It may interest you to learn that at the Carnegie Institute exhibition, Picasso received first prize -- this will give the French dealers another boost -- and Alexander Brook second prize, as well as the purchase fund. We have not increased the prices of Brook paintings, but are selling a great many as a result of the important official recognition. The art field offers a great deal of amusement for everyone concerned, don't you think so?

I am saving up all the gossip for your return.

My very best regards. Please remember me to Mr. Rockefeller and to your son.

Sincerely yours

Edith Gregor Halpert
lm

Director

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October 11, 1930

Quatre Chemins Des
18 Rue Godot de Moroy
Paris, France

Gentlemen:

I am enclosing a draft for 8143.95 fs.

Your bill to date amounts to 17,104.80 fs. minus credit of 960.85 fs, leaving a balance of 16,145.95fs Please apply the enclosed draft to our account, leaving a balance of 10,000 fs, which will be paid in the near future -- just as soon as we make some collections of sales effected.

If you have anything of interest that you would like to call to our attention, please advise us from time to time, also let us know what you plan to do in regard to the books on Max Weber and "Pop" Hart.

Sincerely yours

Director

Edith Gregor Halpert
la.

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THE
ARTS AND CRAFTS CLUB
OF NEW ORLEANS

{THE NEW ORLEANS ART SCHOOL}
GALLERY AND SALESROOM
520 Royal Street

October 14, 1930

The Downtown Gallery
113 West 13th Street

Dear Sir:

We have just opened again after having been closed four months in the summer.

We find the four Pop Hart etchings on consignment and the two we ordered, with consignment slip and bill, but if there was a letter in regard to changes of price it has gone astray. I sent you a list in May or June of the Pop Hart etchings we now have. If you would like me to send it again I can do so. We are waiting to hear from you about price changes before we sell any more.

Very truly yours,
Grace McClure

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October 1[illegible], 1960

Mr. F. [illegible] Perkins
[illegible]
Boston, Massachusetts

Dear Mr. Perkins:

We shall indeed be glad to put your name on our mailing list.

In the future you shall receive announcements of our exhibitions. When you are next in New York, I hope you will come in to see the gallery.

Sincerely yours

Director

Ed. [illegible] Gregor Halpert
l.

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October 14, 1980

Mrs. C. F. Crawford
The Print Club of Philadelphia
1614 Latimer Street
Philadelphia, Pa.

Dear Mrs. Crawford:

Under cover we are sending you two entries for your Greek division.

We have no prints by artists from India in the gallery as we concentrate on the work of American artists. Would you be interested in receiving prints by one of our American artists? I enclosing a catalog of the American Print Makers. We have prints by each artist listed in the catalog, as well as other artists. If you will return the catalog with the names of those who interest you checked, we shall be glad to send you a group of prints for your forthcoming exhibition.

Sincerely yours

Director

Edith Gregor Halpert
lm.

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THE PRINT CLUB OF PHILADELPHIA

1614 LATIMER STREET

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ASSISTANT TREASURER
MR. WILLIAM DE KRAFFT
DIRECTOR
MRS. ANDREW WRIGHT CRAWFORD

Mr. R. Sturgis Ingersoll

October 15, 1930

The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Gentlemen:

Thank you for your Greek entries for the International.

Your catalogue is fascinating, and as usual contains a lot of very good modern work.

As we have held for seven years an annual exhibition of American etching, which will take place again this May, the American section of the International has always been limited to about fifteen, which are selected by invitation by the jury. We certainly hope that one of those in your catalogue will be asked.

Will you kindly send on consignment a copy of "Night Shadows" by Edward Hopper?

Thanking you for your cooperation,

Very truly yours,

C. F. Crawford

CFC:M

Mrs. Andrew Wright Crawford

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October 18, 1930

Mrs. J. B. Force
8 West 8 Street
New York, N. Y.

Dear Mrs. Force:

We are planning an exhibition of the recent sculpture by Reuben Nakian. This opens on October 25th. Some time ago he showed me a series of drawings which belonged to you. May we have your permission to exhibit these with the sculpture? We want to hang them in the daylight gallery, as it would make the show more impressive. We are getting up our catalog and of course I do not want to list the drawings until we have your permission. I should be very grateful to you. May we use your name or the name of the Whitney Museum in connection with the drawings?

I hope you will find time to come in to see the new work of one of your protegees.

I have been very eager to talk to you over again about the fund I had in mind last year. The client upon whom I counted as the backer of this scheme has been ill for the past few months and I cannot approach him about the matter. And the client is abroad and his general condition at the present time has been obliged to postpone the trip for a month or so. In the meantime, we are making arrangements with two of our younger artists -- Joseph Pollet and Stuart Davis -- which will enable them to spend the next two years abroad without any outside backing. We shall undertake that as we do want to carry on some of the work which you have started.

Just as soon as there are any further developments in connection with the original scheme, I shall communicate with you, for any help I can get in this connection will be appreciated.

I look forward to seeing you soon. Won't you please let me know about the Nakian drawings?

Sincerely yours

Director

Edith Gregor Halpert
la.

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LOUIS E. STERN
COUNSELLOR AT LAW
ATLANTIC CITY
P. O. Box 1127

October 23, 1930.

My dear Mrs. Halpert:

I heard at one of the galleries that you were expected in Paris shortly after I was to leave and it would have been interesting had we run into each other. As it turned out, I might just as well have stayed on.

I certainly was delighted and pleased at Alexander Brook's success at the Carnegie show. I intended to look him up when I get to New York which will be in the next week or ten days. And I will surely drop in to see the new daylight gallery - and the directors.

I do not believe it will be possible to sell the peddstalm you mention. When I see you I will explain the situation to you.

In the meantime, I am, with personal regards,

Sincerely yours,

Louis E. Stern

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

LES A

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] published 60 years after the date of sale.

THE PHILLIPS PROPERTIES
INCORPORATED
1218 CONNECTICUT AVENUE
WASHINGTON, D.C.

DUNCAN PHILLIPS, President
DWIGHT CLARK, Vice-President, Treasurer
MINNIE H. BYERS, Secretary, Assistant Treasurer

October 29, 1930.

The Downtown Gallery,
113 West 13th Street,
New York City.

Gentlemen:

Will you kindly send to this office an itemized list of all charges standing on your books against Mr. Duncan Phillips. I notice that you use two or more addresses for Mr. Phillips. His financial matters are taken care of at this address, 1218 Connecticut Avenue, and we are trying to determine which bills are to be paid. Our records show that certain of the paintings sent on approval by you were later returned and our bookkeeper is a little indefinite as to the amount now outstanding.

An early reply will greatly oblige,

Yours very truly,

Minnie H Byers
for Mr. Phillips.

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PRINCETON UNIVERSITY

PRINCETON NEW JERSEY

Department of Art and Archaeology

Oct. 29, 1930

Miss Edith G. Halpert,

The Downtown Gallery,

113- W. 13th St.,

New York City.

Dear Miss Halper:-

Would it be possible for us to have the Glenn Coleman water colors to exhibit from Dec. 8 to 20th? If so, kindly advise us at once as we are making up our schedule of exhibitions for the entire year, and would like to know definitely when we can have the above exhibition.

Yours very sincerely,

Peter Tingley

PT/M.

ARCHIVES OF AMERICAN ART

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
GENEVIEVE CARPENTER, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

October 30, 1930

Dear Mrs. Halpert:

The Museum is planning an exhibition of American painting to run from December 2nd to January 3rd. About thirty painters will be included and some six or eight sculptors. Among the sculptors and painters are four which I believe are in your fold. These are Friedman, Stuart Davis, Zorach, and Laurent.

As we will show less than ninety paintings we will attempt to select perhaps one large and two small, or possibly two fairly good sized, paintings by each man. We will show no drawings but will include watercolors.

As it is impossible for me to go to the studios of forty artists within the next three weeks I am asking each dealer to assemble five or six of the best recent paintings of his artists in his gallery, providing this is possible. I am also asking each dealer to think over carefully important works by artists in private collections.

May I ask you to pardon the brevity of the time permitted since the list was only recently drawn up by the Committee. I shall be in to see you shortly and hope even on my first visit to be able to see some paintings.

Trusting that we may count upon your co-operation, I am

Very sincerely,

Alfred H. Barr Jr.

looking forward to Nikias's show.

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13 Street
New York City

TRUSTEES OF THE MUSEUM: A[redacted]ONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWNINS[redacted]LD, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Oct. 31 1930

My dear Mrs. Hazlett

My little visit home for a month has been one of great anxiety - happily now over. My little son came down with scarlet fever - our home has been quarantined - a trained nurse in attendance - physician daily visitor - I alone was allowed freedom because not in contact with sick room.

The little chap had a light case of scarlet fever - but what is known as diphtheritic - in very severe form - the glands of neck swelling abnormally - running a temperature very over 102 - usually 103 - once or twice 104 - a quite painful - dangerous too because entering kidneys. At last when things looked worst - when an incision produced no drainage - nature took a hand - an abscess formed - forced drainage through the partly healed incision - and finally when drainage tube was re-inserted - giving instant relief - an endless amount of poisonous pus - and to-day he sat up - a normal temperature - almost skin & bones from loss of food.

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I will feel safe & happy to pay part thereby - having my summer rate ticket & compelling me to buy a full rate one way ticket - all of which thereby when needing the coin. I am currently hoping to get in one week - between Dec. 1/8 - in Pittsburg, Washington & New York. Of course I will drop in & say hello to Dan Tom Talley.

Tell Mr. Hirsch that his pictures looks mighty fine in the Harrison American Water Color Gallery. The little row - beginning with John Marin, Demuth, Max Weber, Maurice Stern, Stefan Hirsch, Pop Hart & Louis Ault makes a stunning corner - many now own it too. I am so glad Mr Hirsch is so well represented.

I am enclosing another small check - no receipt necessary as I will pay in full in next two payments - then a receipt in full can be mailed for the files.

I was pleased with Cezanne Jenjan - of the reproduction can be trusted - Picasso proves himself the most versatile master in my mind. The portrait is simply flawless and magnificent. I was glad too that Brook was honored - I love to Brook but have watched his work since 1922 - and Miles Spencer - tender nice chap - he must be mighty happy -

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PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

I like Mr Lee's work but have never seen it - just well done but no originality any more than Dasburg - whereas Stone is really a great painter - just like Jorach - as well as sculptress -

I always try to keep up with the games each year - so this time I may have some luck - Chicago last institute - Carnegie - Corcoran - Modern at New York - gallerie in New York - I am sorry to lose out on Whitney delay -

I think it safer to put off visiting me until after middle of November - then addressing me at La Salle Hotel, Chicago - Same applies to next issue of "Space" - especially the Kuniyoshi lithograph which I do not wish to lose in transit.

My stock of bad luck should surely change some of these days. Perhaps I should call myself lucky - for my little boy had a nasty disease - scarlet fever or streptococcus - he has fooled them yet - I was opening to Frances. Yours cordially Preston Harrison

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The Newark Museum Association

No. 49 Washington St., Newark, New Jersey

Wallace M. Scudder, President
Arthur F. Egner, Vice-President
Louis Bamberger, Vice-President
J. H. Bacheller, Vice-President
Louis Bamberger, Treasurer
Beatrice Winser, Secretary and Director
Alice W. Kendall, Assistant Secretary and Assistant Director

Telephone Mitchell 2-0011

October 31, 1930.

Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th St.,
New York City.

My dear Mrs. Halpert:

The Museum is delighted with the flower painting done by Mrs. Waterhouse in 1862. It is certainly most generous of you to give this to the Museum. We are greatly pleased to be able to add it to our small collection of "primitives" and wish to thank you most heartily.

Yours truly,

Beatrice Winser
Director.

.W

You are certainly a very good friend.

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October 31, 1930

Mr. Peter Teigen
Department of Art and Archaeology
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

We have scheduled an exhibition of Glenn Coleman's recent work for the three weeks -- November 16 ending December 7th. If you can postpond your opening to about the 10th of December, we could arrange to send all of the water colors we have available.

On the other hand, I think it might be more advisable to have a group show, of say about three or four artists as there are so few of Glenn Coleman's water colors. He paints mostly in oil and I believe there are no more than eight or nine water colors in all. If that is enough, it will be satisfactory to concentrate on Coleman. If not, why dont you add three water colors by each of the following men:

Stuart Davis	Stefan Hirsch
"Pop" Hart	William Zorach

Thus making a large group and at the same time giving the honor to Glenn Coleman.

Please let me know your decision so that we may be guided accordingly.

Sincerely yours

Director

Edith Gregor Halpert
la.

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B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

October 31, 1930.

Mrs. E. G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

My dear Mrs. Halpert:

I am glad to learn from your note to Mrs. Gallagher that you expect to be in Pittsburgh approximately the eighth of this next month. Please let me know in advance the exact time of your arrival. The coming week I will not be in New York as I am leaving for Virginia and will be back in Crafton by the sixth. Your plans, therefore, of arriving by the eight will suit me admirably.

As to the Karfiol, it has been my ambition to possess one of a more or less "important" nature as is termed by the uptown dealers. I already have, as you know, one landscape of his and rather than have another small canvas I will abide my time when I can purchase a canvas of a more serious and more subtile character. I can better explain just what I am driving at when I see you, which will now undoubtedly be in Pittsburgh, even taking into consideration the uncertainties of an air route.

Yours sincerely,

BDS:B

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November 5, 1950

Mr. Duncan Phillips
1600 Twenty first Street
Washington, D. C.

Dear Mr. Phillips:

A few days ago we sent to you on approval, several pictures selected during your last visit. A list is enclosed.

I am so sorry to have missed you and Mrs. Phillips when you called and I hope that on your next trip to the city, you will drop in again.

I am particularly eager to have you see the work of Julia Kelly, an artist whom Mr. McBride calls an "independent discovery". The foreword by Miss Kelly used in the enclosed catalog, will give you some idea of the artist's approach, and I am sending you photographs of three of her most interesting pictures. The dimensions and the prices appear on the back of each photograph. You will note that the prices are very low. This is her first "one-man" show, although her work has appeared in many group exhibitions and is in the collections of Miss Lizzie Bliss, Mr. Forbes Watson, and a number of artists who are great admirers of her work.

I should also like to show you a series of new paintings in gouache by Max Weber, which we

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are holding for an exhibition late in the Spring. A number of these have already been sold and you will probably want to see the remaining pictures before any more are distributed.

We also have a number of new canvases by Glenn Coleman, whose one-man show will open at this gallery on November 16th. There are several fascinating examples which incorporate all the qualities previously shown in Mr. Coleman's work, but which have so much added interest that I am sure you will enjoy seeing them.

My very best regards.

Sincerely yours

Director

Edith Gregor Halpert
la.

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Compte de banque :
Banque Nationale de Crédit
17, Rue Scribe, Paris

Paris, le 3. Novembre 1930

Miss Halpert
The Downtown Gallery
113.West 13 Street
New York.

Chère Madame,

Nous venons de retrouver une lithographie très rare et extremement belle de ROUAULT.- Nous avons pensé bien faire en vous la proposant en premier lieux, tout en vous demandant de nous faire savoir au plus tôt , si vous désirez l'acheter.-

Vous trouverez la reproduction de ladite lithographie dans le volume édité par nous sur ROUAULT, avec texte de Charensol, planche 38.- Toutefois,- l'original est en couleurs, dimension - 46 + 58. L'épreuve que nous possèdons, est une épreuve d'essai, bien plus précieuse que le reste du tirage.-

Le prix que nous pouvons vous faire est de fcs. 2.000 net.- 110 -

Dans l'attente de vous lire, nous vous prions de croire, Chère Madame, à nos sentiments dévoués.

Gabrilovitch

Je viens de terminer votre volume que je trouve très intéressant et d'un intérêt large - pour un grand public. - Nous-mêmes, malheureusement, nous ne pouvons en ce moment entreprendre une édition française de cet ouvrage - par les circonstances bien mauvaises du marché français. - Voulez-vous vous bien parler à des confrères susceptibles à s'y intéresser. Peut-être pourrions-nous arriver à des résultats intéressants.

Bien sincèrement
Vôtre
V. Gabrilovitch

PHILLIPS MEMORIAL GALLERY

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

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November 4, 1930

Mrs. Edith G. Halpert,
Downtown Gallery, 113 W. 13th Street,
New York City.

Dear Mrs. Halpert:

Unfortunately we are in no position to buy anything at present and I am sending back the paintings by Davis and Hart. I like both of them well enough to acquire but must be extremely careful just at present. You will note that I am holding for further consideration the painting by Anne Goldthwaite as this artist is not represented in the Collection and I could hardly find a better example. I hope something can be done about it although I cannot yet promise.

Very truly yours

Duncan Phillips

DP.E

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PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

November 5th, 1930.

Miss Edith Halpert,
The Downtown Gallery,
113 West 13th St.,
New York City.

Dear Miss Halpert:-

Thank you for your letter of October 31st. Not only can we postpone the exhibition until December 8th, but we would prefer to do so. I shall rely upon your good judgment in the matter of sending water colors by the four artists whom you mention in addition to Glenn Coleman.

Our gallery will take eleven (11) fairly large pictures hung in a symmetrical arrangement. We can of course hang more pictures than 11 by crowding them a little, or by having a double row. We should like then a minimum of 11, but not more than 15.

Very sincerely,

Peter Seigel Jr.

BT/M.

ARCHIVES OF AMERICAN ART

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AMERICAN PRINT MAKERS NEW YORK

November 6, 1930

Dear Mr.

You have been invited by a member of the committee, to exhibit four prints at the Fourth Annual exhibition of the
AMERICAN PRINT MAKERS
Etchings....Lithographs....Wood Cuts.etc.

For the information of artists who did not exhibit the preceding years, the plan of organization is given below:
The committee consists of twelve members, each of whom serves three years. At the end of each exhibition, four of the committee of invitation are retired and are replaced by four newly elected members, froma vote of all exhibitors.

COMMITTEE 1930-1931

Bacon	Hart	Kuhn	Miller
Fiene	Hirsch	Kuniyoshi	Weber
Goldthwaite	Hopper	Lahey	Wickey

PLACE: The exhibition will be held at THE DOWNTOWN GALLERY.

TIME: The exhibition dates are from December 7 to 31st.

INSTRUCTIONS: All prints are to be uniformly matted in white mats, (14½x19½) and are not to be framed. The enclosed slips must be carefully filled out and sent to The DOWNTOWN GALLERY, at once for the catalog.
***

DELIVERY OF PRINTS: Prints must be delivered to The Downtown Gallery on or before November 20th. Two additional sets of the prints should be delivered before opening of show, for immediate delivery in event of sales, and for the traveling exhibitions which have been scheduled.

SALES: A commission of 33 1/3% will be charged on all sales in the gallery, and 40% in out of town circuit.

NOTE: In cases where artists prefer to exhibit larger prints only two will be accepted - not larger than "22x28" mats.

A special bound catalog will be printed, and each artist is entitled to one reproduction. A charge of $3.00 will be made for the cut, and all other expenses will be taken care of by the gallery. Please indicate whether you wish to have a reproduction in the catalog, and if so send in the print to be used - as soon as possible.

Cordially yours

THE COMMITTEE

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Below you will find the first half of the schedule of The American Print Makers Exhibition - circuit #1:

1931				
January	1	- 31	The Little Gallery	Cincinatti, Ohio
February	9	- 21	J.L. Hudson & Co.	Detroit, Michigan
March	2	- 14	Princeton University	Princeton, N. J.
April	1	- 26	Vassar College	Poughkeepsie, New York
May	1	- 31	Dartmouth College	Hanover, N. H.
June	6	- 30	Denver Museum	Denver, Colorado

Please note the following instructions, which are important in view of the fact that the prints continue on the circuit, and cannot be supervised by The Downtown Gallery, after the initial shipment.

RECEIPT: Upon receipt of the prints directly from the former consignee, please check the items against the consignment slips we send to you in duplicate, and mail to The Downtown Gallery the receipted checking slip (blue). If there are any discrepancies, please advise us at once.

PRICES: The prices originally placed on the prints are likely to change on short notice,. Due to sales, and a corresponding reduction in prints available, Therefore although one price appears on the mat of the print, our consignment slip (yellow) must be referred to, and the prices thereon are to be used in making sales.

SALES: In the event of sales, the original prints in the show may be delivered to your clients, but it is preferrable to send notice to us, and substitute prints will be forwarded to you promptly. In any event, we should be advised immediately, so that duplicate prints may be sent on to you or the next consignee, to keep the exhibition complete. The commission allowed on sales appears on our consignment slip.

SHIPPING: The schedule listed above, indicates the route. At the close of your show, please send the prints, carefully packed, to the next destination - as noted on the schedule. An itemized list should accompany the shipment, to avoid complications; and a copy of this list should be sent to The Downtown Gallery, so that at all times we are informed of the deliveries, and can place the responsibility.

Your courtesy in carrying out these instructions, will be greatly appreciated, as it will facilitate the work involved.

Sincerely yours,

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
GENEVIEVE CARPENTER, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

November 7, 1930

Dear Mrs. Halpert:

I think that I can get Mr. Goodyear on Tuesday. As he is very busy I hope that Laurent's things will be ready then so that we can perhaps go to Brooklyn to see them.

Sincerely,

Mrs. Edith Gregor Halpert
The Downtown Gallery
113 W. 13 Street
New York City

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS JOHN D ROCKEFELLER, JR, TREASURER, FRANK CROWNINSHIELD, SECRETARY, WILLIAM T ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SAM LEWISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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November 8, 1930

Mr. Arthur Allen
Glenview
Kentucky

Dear Mr. Allen:

Some time ago you indicated an interest in the work of Mr. Bernard Karfiol, and we showed you some of his canvases. You may recall that he was not in when I tried to communicate with him so that additional canvases could not be procured at the moment.

A short time ago, when I called at the studio of Mr. Karfiol, I saw some magnificient canvases which I know will interest you. In the meantime, I am sending you a photograph of a small painting made recently which is now at the Carnegie International exhibition. This, in my estimation, is one of Mr. Karfiol's "master pieces" and I am eager to call this picture to your attention before it is placed on the market. A photograph cannot do justice to a Karfiol, since his color is such an important element in his work. Nevertheless, since you are familiar with his paintings, you will get an idea of the importance of the canvas suggested. The price on it is only $700 and

I want

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I want to urge you to make a decision in this connection. As a matter of fact, I shall agree to accept this painting in exchange for any other Karfiol which we have in the future in the event that you see something you prefer at another time. I do not ordinarily go in for writing "sales letters" but this is such a special cas -- the canvas is a superb example of contemporary painting -- that I could not resist writing to you.

Want you let me hear from you soon regarding the matter? In the meantime, I shall do nothing further, as I want to give you the first opportunity.

My very best regards.

Sincerely yours

Director

Edith Gregor Halpert
la.

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November 8, 1930

Mr. Richard Dudensing
5 East 57 Street
New York, N. Y.

Dear Mr. Dudensing

I have gone over the list of consignments to you and find that with the exception of two pictures, no substitution will have to be made. I certainly want to cooperate with you since you are already catalogued the paintings for your circuit.

In as much as we are planning an important exhibition of Pascin's work in January, we shall have to have all of his pictures on hand for the show and therefore will have to recall the Pascin we loaned to you. If you want to exhibit it a little longer, it is entirely satisfactory to us, just so that we get the picture back inot later than the 20th of December. The Alexander Brook is a very new canvas which has never been shown and we must have it for our one man show to be held early in the spring. I can substitute another canvas for "Pears" so that his name does not have to be taken from the catalog.

When do you plan to come in to see me about Stuart Davis and Pollet's arrangement?

I am leaving for Pittsburg today, but shall be back on Wednesday.

Sincerely yours

Director
Edith Gregor Halpert
la.

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November 10, 1930

Mr. Peter Teigen
Department of Art and Archaeology
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

A list of the pictures selected for your exhibition will be sent to you in the next few days. I am leavin for Pittsburg today but just as soon as I return, the list will be forwarded.

I do not know whether I made mention of it in my last letter, but you understand of course, that all packing and transportation expenses are charged to the consignee. I thought it best to mention it again so that there will be no misunderstanding.

We shall arrange to have the pictures ready for Budworth in sufficient time for your opening.

Sincerely yours

Director

Edith Gregor Halpert
la.

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November 14, 1930

Mr. E. L. Root
Clinton,
New York

Dear Mr. Root:

Within two or three days you will receive a catalog of our forthcoming exhibition of the work of Glenn Coleman -- opening November 16th.

In as much as you own a canvas by Mr. Coleman I should very much like to have you see the new work which has so many new elements in it that I am sure you will be interested. If you can possibly arrange to drop in on Monday, a day before the opening, I should be glad to show the new canvases to you before they are put on exhibition. The painting I want to call your attention to particularly is "Angelo's Place", which is reproduced in the catalog and which is rather a departure for Glenn Coleman. It is so rich in color that the reproduction can not possibly do the picture justice.

I look forward to seeing you.

Sincerely yours

Director

Edith Gregor Halpert
la.

Erle Allen

Nov 12/30
Glenview Ky.

Dear Mrs Halpar —

I'm glad to hear from you,
appreciate all you say.
The trouble with us (Mrs Allen
& myself) is that we are adding to
our house "space" needed for many years.
But until that's done and paid for,
I don't see a chance of buying paintings.
Thanks just the same
Cordially Arthur D Allen

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Nov. 17, 1930

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

Mrs Samuel Halfpert,
The Downtown Gallery,
113 West 13th St.,
New York City

Dear Mrs. Halfpert:

I got back here last night from New York to find your note regarding Mr. Coleman's coming exhibition. I am held down here now by my teaching and if I see the Coleman's at all it will have to be in December. I'm sorry.

The bouquet by Brook still seems to me to be full of joyful outdoor feeling.

Sincerely yours,
Edward W Root

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November 18, 1930

Miss Grace McClure
Arts and Crafts Club
540 Royal Street
New Orleans, La.

Dear Miss McClure

I cannot trace the list you sent to us in May or June and should be grateful to you if you would send us a duplicate of this including all of the prints you have from us at the present time.

Immediately upon receipt of your list, I shall send you an additional group of prints of modern artists whose work we handle. A catalog of the American Print Makers will give you an idea of the artists on our list. Suppose you let me know which interest you particularly, so that we may be guided accordingly in making your selection.

Sincerely yours

Director

Edith Gregor Halpert
la.

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PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

November 18th, 1930.

Miss Edith Halpert,
The Downtown Gallery,
113 W. 13th St.,
New York City.

Dear Miss Halpert:-

I have your letter of November 10th. We have been accustomed to pay transportation charges on exhibitions, but not packing. We do, of course, bear the expense ofpacking at this end.

Perhaps you are not willing to send out exhibitions if doing so involves you in an expense which is not made up by a profit. I know that it does not seem fair to ask you to pay for packing, since nothing may be sold here and consequently no material profit comes to you.

I speak of the matter only because our funds are so very limited; and in case we must pay all packing charges, I hope that they may be kept down as low as possible.

Sincerely yours,

Peter Tillinghast

PT/M.

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NEW YORK, Nov 19,1930.

The Downtown Gallery,
113 West 13th St,
New York City.

L-2448
For: Mr. E.G. Halpert,
President

Gentlemen:

Referring to your application of Nov 17.

We have registered the cable address "DOTONGALRY NEWYORK" for your use, as desired.

Enclosed please find receipt acknowledging the fee of $2.50 and confirming this registration for a period of twelve months.

Yours very truly,

CENTRAL BUREAU FOR REGISTERED ADDRESSES

W. D. Shea

MANAGER

LD

ARCHIVES OF AMERICAN ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 19, 1960

Mr. Lyman Phillips
1[illegible] Eighteenth Street
Washington, D. C.

Dear Mr. Phillips:

I am planning to visit Washington for the opening of the Corcoran [illegible] and return to New York probably Sunday or Monday.

While in Washington I should very much like to visit your gallery to have the pleasure of seeing you and Mrs. Phillips.

If you plan to be in Washington during that time, wont you please drop me a note and let me know when it will be most convenient for you to have me call.

My best regards.

Sincerely yours

Director

Edith Gregor Halpert
la.

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[redacted]

[illegible] 1950

[illegible]

[illegible]

[illegible]

Thank you for your [illegible] [illegible] c.n [illegible] [illegible] t [illegible] t [illegible] very shortly.

I [illegible] think y[illegible] [illegible] one [illegible] [illegible], [illegible] would be delighted to let you use your own judgement regarding the matter. I might suggest that you communicate with [illegible] Georges Minoh at [illegible] Calif. [illegible] ideasin in connection [illegible] the translation of American publications and something might develope.

Do let me hear from you again regarding this matter.

Sincerely yours

Edith Gregor Halpert Director
la.

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November 10, 1930

[illegible]
[illegible] Robert Murray
Paris, France

Gentlemen:

Thank you for verifying [illegible] and
[illegible] though this is [illegible].

At the present time [illegible]
in New York that we are not in a position
to make any further purchases. [illegible]
soon as conditions improve, I shall
communicate with you.

[illegible] for your courtesy.

Sincerely yours

Director

Edith Gregor Halpert
la.

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THE
ARTS AND CRAFTS CLUB
OF NEW ORLEANS

{THE NEW ORLEANS ART SCHOOL}
GALLERY AND SALESROOM
520 Royal Street

November 21,1930

Miss Edith Gregor Halpert
The Downtown Gallery
113 West 13th Street
New York City.

16

Dear Miss Halpert,

We have on hand the following Pop Hart etchings and lithographs:

1	✓	Moonlight in the jungle	✓	$17. 20.
1	✓	Early morning market		20. 18.
2	X	Landscape, San Domingo d.p. & soft ground	?	18.
1	✓	Bathers d.p.		25. ✓
2	✓	Happy days	✓	20. ✓
1	X	Pack animals & Indians resting aquatint		18. ?
1	?	" " " " " (not the samepicture)		20. ?
1	X	Poultryman		20. ?
2	✓	Bathing beach aquatint final state	✓	15. 20.
1	✓	The old story soft ground " "	✓	15. ✓
1	✓	Dias de fiesta aquatint plate 2	✓	20. ✓
2	✓	" " " " & soft ground ?	✓	18. 24. ?
1	✓	The mule car	✓	16. 20.
3	✓	Cook fight San Domingo	✓	16. 20.
1	✓	Boys & donkeys soft ground E.D.point	✓	18. 17. ?
1	X	" " " no.2 plate		16. ?

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.1	✓	Mammy d.p.	✓	$22. 20.
.1	✓	Sea waves	✓	22. 20.
.1	X	" " final state		18. ?
.1	✓	Fishwomen waiting the boats return d.p. (Awaiting Boats)	✓	16. ✓
.1	✓	Indian princess	✓	15.
.1	X	~~Native~~ Tahiti washwomen		20.
.1	X	Natives ~~washing clothes~~ Washerwomen lith, ed.30		30.
.1	✓	Sunday picnic on the Hudson orig. lith. colored	✓	18. 20.
.1	✓	The water carrier d.p. on zinc	✓	18. 20.
.1	✓	The matinee	✓	15. 14.
.1	✓	Amusement park aquatint	✓	12.
.1	✓	Market gossips orig. lith. colored		18.
.1	✓	A cup of tea " "	✓	16. ✓
.1	✓	Concert solist etching	✓	15. 17.
.2	✓	Contentment	✓	15.
.1	✓	Child with stage ambition	✓	15. 16.
.1	X	Picnic party		30. 20.
.1	✓	Natives and boats d.p. E.sand paper.mezzotint	✓	22. 20.
.1	✓	Mardi Gras,W.I. lith.	✓	17. ?
.2		Nude study		18.
.1	✓	Springtime in New Orleans	✓	8. 20.
.1	✓	Lovers of nature	✓	20. ✓
.1	✓	The market stand sandpaperM.T.& S.G.etching	✓	18. ✓
.1	✓	Riding academy s.g.etching & aquatint	✓	15. 20.

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THE
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OF NEW ORLEANS

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GALLERY AND SALESROOM
520 Royal Street

.1 ✓	Working people	etching	$15. 17.
.1 ✓	Tahiti girls	d.p.	18. 16.
.1 ✓	Mother and child	d.p. on zinc	18. ✓
.2 ✓	The hero		15. ✓
.1 ✓	Dance of centaurs	soft gr. & aquatint	22.
.1 ✓	The jury		20. ✓
.1 ✓	Pig market	soft gr. & aquatint	20. 16.
.1 ✓	Market plaza		20. ✓
.1 ✓	The commuter	d.p.	15. ✓
.1 ✓	unnamed lithograph of pier at night, water in foreground, tall domed building in background (Can you tell us name of this?)		16. ?
.1 ✓	Orchestra at cockfight		25.
.1 ✓	Grinding corn		15.
.1 ✓	Garden Bois Jalaud		24.
.1 ✓	Tea garden, Fez		15.

Please let us know if there are any price changes.

We would like tohave another Old French Opera, New Orleans on consignment, also one Street car scene, New Orleans, if not over $20. If you have anything else by other artists of New Orleans we would be glad th have them.

You should receive a check from us shortly for the two Old French Opera New Orleans.

Very sincerely yours,

Grace McClure

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
GENEVIEVE CARPENTER, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY

November 21, 1930.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street, New York City.

Dear Mrs. Halpert:

According to the records which Mr. Barr has given me we are borrowing from you the following pictures:

Davis, "Table"
" "Summer Landscape"
Diederich, "Wrestlers"
Friedman, "Still Life"
Laurent, "Head" (Alabaster)
"Standing Figure" (wood)

Sheeler, "Upper Deck" (Sheeler to deliver to us)
Zorach, "Kiddy Kar"
" "Child and Cat"
" "Portrait of the Artist's Wife"
" Panels
" "Baby"
" "Head of a Child"
" "Seated Figure"

We have credited as a loan from the Artist the "Head of Mimi" in plaster by Robert Laurent. Is that too to come from your gallery?

Dr. Nathan Wolf's Friedman has already been delivered to us.

Will you be good enough to give me the selling prices and the insurance valuations of these pictures.

Yours sincerely,

Mary Sands

TRUSTEES OF THE MUSEUM: [illegible]ONGER GOODYEAR, PRESIDENT, MISS LIZZIE BLISS, VICE PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, FRANK CROWN[illegible]D, SECRETARY, WILLIAM T. ALDRICH, FREDERIC CLAY BARTLETT, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, CHESTER DALE, SA[illegible]WISOHN, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, PAUL J. SACHS, MRS. CORNELIUS J. SULLIVAN

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November 24, 1930

Mr. Berry Luedensing
15 East 57 Street
New York, N. Y.

Dear Mr. Luedensing:

Some time ago I wrote to you regarding Alexander Brook's canvas called "Pearls", asking you to return it immediately upon receipt of the substitute.

The picture has not been returned and I should be very grateful if you would arrange to send it to us within the next day or so. We want to have this lady's canvas on hand as there are a number of clients interested in acquiring his work at the present time.

Sincerely yours

Director

Edith Gregor Halpert
la.

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November [illegible], 1960

[illegible]
[illegible]
[illegible]
[illegible], D. C.

Dear [illegible]:

I have been [illegible] your [illegible] [illegible] [illegible] [illegible] of [illegible]. I [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible], I would like to [illegible] [illegible] [illegible] the collection [illegible].

Sincerely yours

Director

Edith Gregor Halpert
la.

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November 26, 1930

Mr. Peter Teigen
Department of Archaeology and Art
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

The frames on the water colors which you want us to send to you, are so light that I doubt whether the expense of packing will amount to very much and unless I hear to the contrary, I shall arrange to send you the pictures the first week in December so that you may have them in sufficient time.

I regret that it was necessary for us to insist on having all the expenses paid and hope you understand the situation; unless we have a definite sales guarantee we cannot make any other arrangements.

Just as soon as I hear from you I shall arrange with Budworth to call for the pictures.

Sincerely yours

Director

Edith GregorHalpert
la.

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The Raleigh
ABSOLUTELY FIREPROOF
PENNSYLVANIA AVE. & 12TH ST N.W.
Washington, D.C.
L. G. SIZER, MANAGER

Dec. 1 - 1930

My dear Mrs. Halpert

Before I forget it - please make two notes for future instruction - 1st - always display all charges on Museum & County Museum & a record of statement goes to the Lender of County Auditor - & always send fotos to Museum - never to my home.

Secondly. Do not send me bills or statements - I know exactly what I owe & I will clean up one item at a time - for present Stefan Hirsch - I am enclosing check of $12.50 leaving a balance of same amount due to pay that in full. Next I will take up the fee through Aquarelle of $40 - & end with the Parisian pastel drawing. Now will I forget any charges - I am ready for anything in future expenses - I simply prefer that I advise my purchasers & bills do that anything.

I will be at Hotel Knickerbocker - 169 East Walton Place Chicago until Dec. 19th - where you can address me & tell me cost of crating box containing fan through - so I can remit for that. After Dec 22 I will be back at 2400 S. Western Av. Los Angeles for some months. I did so much enjoy your Christmas party

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I wish I could send you a piece of Mr. Goldsmith.

I enjoyed meeting the Jonathan Higgins Clark, Wanda Hartley, Mr. Stiene, Alex. Brook, Glenn Coleman and of course - more than all - my good friend & fellow gentleman vagabond - Saul Abel Helfer. Cahill knew Frank I will see Saul with pleasure.

I must tell you how well many of your "men" look in this exposition. I refer most to Coleman, Brook (whose still lifes are exceptionally fine) Bennett Stiene, Yanos (whose little still life is the finest of his things I really cared for) - Mark Gaylor - Emma Guttenmacher, Hirsch, Karfiol (two stunning things) - Lahey, Pollet (one good - the other not to much) - Strater, Dorothy Varian (most attractive) - Walkowitz, Max Weber (2 headlessness) - Marguerite Zorach (a fifth). You have a swell list - some of the very best in America.

I found the dealer exposition less functional than painting - the finest picture by Stiene (really wonderful) & a J. R. Grabach -

I met Duncan Phillips in passing over some of the rooms together - later I visited his gallery - To my regret Sloan was closed on Monday.

I leave late tonight (the Keep awake I will take a Movie) - & shall be - never in Rengier - after that precious little act for a long time - In Chicago I am all business & time table strong. I want the N.Y. Modern Museum show in our floor - at least I have some idea now. Another things I can act intelligently if business falls off - I may sell some pictures too - not to good but saleable because popular

Preston Harrison

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PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

SCHOOL OF ARCHITECTURE

Director
SHERLEY W. MORGAN, A.B., B.ARCH.

December 3rd, 1930.

Miss Edith Halpert,

The Downtown Gallery,

113 W. 13th St.,

New York City.

Dear Miss Halpert:-

In reply to your letter of November 26th, you may go ahead and send the water colors to us so that we will have them in time to hang thmm on Monday Dec. 8, 1930.

Sincerely yours,

Peter Leggin r.

PT/M.

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December 4, 1930

Dr. Albert C. Barnes
Merion
Pennsylvania

Dear Dr. Barnes:

It was the wish of Jules Pascin to have an exhibition of his work at this gallery and we have therefore arranged to have his memorial exhibition during the first three weeks of January. In this exhibition will be included his outstanding oils, water colors, and drawings.

His family, the dealers and many American collectors and museums are cooperating with us by lending us important examples of Mr. Pascin's work. He often spoke of his paintings in your collection and I am sure he would have wished to include a number of these in a memorial show.

Will you please let me know whether it would be possible to borrow some of your pictures for our exhibition. We do want to make this a most comprehensive and representative group and your cooperation will be greatly appreciated.

A stamped return envelope is enclosed for your convenience in replying.

Sincerely yours

Director

Edith Gregor Halpert
la.

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December 4, 1930

National City Bank
Washington Square Branch
12th Street and Fifth Avenue
New York, N. Y.

Gentlemen:

Following our telephone conversation, I wish to confirm the order to cancel the cabled money order to Preston Dickinson sent on December 3rd.

We have received word to the effect that Mr. Dickinson has died and therefore ~~want to have~~ the money refunded at once.

December 4, 1930

He shall pay for any cabel expenses involved.

Sincerely yours

Director

Edith Gregor Halpert
la.

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THE BARNES FOUNDATION
AMERION
MONTGOMERY COUNTY
PENNSYLVANIA

PHILADELPHIA OFFICE
4525 SPRUCE STREET

PHILADELPHIA, PA.
December 5, 1930.

Mrs. Edith G. Halpert,
The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Dear Madam:

It is impossible to grant your request because our Pascins are an indispensable part of an educational program which is in active operation every day.

Very truly yours,
The Barnes Foundation.
W E Mullen
Secretary.

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#58 - [illegible] Dec. 6, 1930

998 FIFTH AVENUE

Dear Mrs. Halpert:

I should be glad to buy the Coleman painting of the Ferry for $500. if the picture has not been sold already. If it has not, send the painting and the bill for it to me at Clinton Oneida Co., N.Y. as I am going back there tomorrow.

The sheaves were really very amazing.

Sincerely yours
Edward Hopper

Think Duncan Phillips smashing sheaves, ship and battle, like Hopper's "clean"

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Agnes - Please do not mail me any bills or statements. I will send checks & you can mail final receipts.

Hotel
Knickerbocker
WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)

Hartley

Chicago Dec. 8-1930

My Dear Mrs. Hazlett

On Dec. 19th I leave for California to remain until April - Until Dec. 15th I will be at this hotel which I like very much - & quite moderate in price.

I am enclosing a final check in payment for the Stefan Hirsch - You have can mail me a receipt in full for my files and if you know amount - charge of box for the for Hugh Shiffler's rent. Miss Hyslop (Curator) got my 10th special air Mail & at once advanced $2.20 Express charge for me. It may seem trivial to outsiders - in reality it is vital to me - I always pay for anything I do for Wheelock - for Examples - for frames - for glass - for Express - for any item - To have $2.20 Express charge go on Wheelock monthly statement and the L.A. County Auditor would be humiliating to me. No Wheelock should pay & has pay all Express for others but I have made it a rule since 1918 & cannot have change.

With this Stefan Hirsch paid for - I now will try patiently to pay off - first the for Hugh - then the Pascin. I dare not undertake anything more until all my present out debts are cleared up.

However I now have met many artists and I have seen much of their work - with result that I am act quite intelligently - I think - when proper time does come.

I would love a friend for instance Mary Jorach - a charming person and a wonderful artist too.

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Hotel
Knickerbocker
WALTON PLACE AT MICHIGAN AVENUE
(900 BLOCK NORTH)
Chicago

Lilienne Alexander Brook - a chap I like tremendously both personally and artistically. At the Corcoran I saw a still life by him that quite puzzled me - in fact I liked it better than his prize canvas at Carnegie and the prize canvas at Chicago. In these that I mean - to me it is a great piece of painting.

I also think highly well of Glenn Coleman - his water colors are far cheaper than his Water Colors - I refer to price - as to quality I really prefer the latter - I think.

Marsden Hartley is a man I always have held in high esteem - Here that I actually know him - my interest will become quite serious I can assure you.

I am sorry to have missed Ward Taylor - if he is as attractive as his canvases he must be some guy. I sure did enjoy the little "Village Party" at Corcoran even if a bit stiff in price - I am talking about the painting - not its cost then I may like it.

Of course you already know how I feel towards Max Weber, Bernard Karfiol, Walkowitz & Stella - Trouble is Weber & Karfiol eat more than French painters do and I still have a strong "Jen" for the French. You have an oil by Weber that I certainly would prefer in preference to Karfiol or a small drawing by Weber.

You saw how quick I grabbed your Pascin & the fine Aquarelle - Le ouika, c'est tout!

I had a wonderful time & thank you for your hospitality. Too bad I am financially finished. Yours Herman

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December 9, 1930

Mr. Alfred H. Barr Jr. Director
Museum of Modern Art
730 Fifth Avenue
New York, N. Y.

Dear Mr. Barr:

We have arranged to have the Pascin memorial exhibition at this gallery during the first three weeks of January. This will be the most important exhibition of Pascin's work held in New York and we are trying to get together the finest canvases available. Many of the museums and collectors are cooperating with us by lending us canvases from collections.

It occurred to me that since you are familiar with a great many New York and out of town collectors you are in a position to give me the names of collectors who own oils, water colors or drawings which would fit into our group.

If it is not asking too much, will you please give me what every information you have available in this connection. I shall be most grateful to you.

Sincerely yours

Director

Edith Gregor Halpert

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Member of L. I. Master Plumbers Association

JOBBING
CONTRACTING

TEL. FLUSHING 8809

Breakstone
PLUMBING & HEATING

55 WASHINGTON STREET

DAY
and
NIGHT
SERVICE

FLUSHING, N. Y. ... December 10 1930

Downtown Art Gallaries,
113 West 13th Street,
New York City.
Owner:

I hereby guarantee to make all necessary changes on the steam line for radiators in the bathroom and the bedroom in the rear of the old building to heat properly.

Yours truly,
BREAKSTONE PLBG & HTG.

Aug 7 1969

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December 10, 1930

Mr. Leroy Dudensing
Dudensing Galleries
5 East 57 Street
New York, N. Y.

Dear Mr. Dudensing:

Some time ago I wrote to you regarding the Brook and Pascin paintings which were to have been returned immediately and were not to be sent on with the group of paintings to be exhibited in your circuit. As a matter of fact, we followed up this letter at once by sending you another canvas by r. Brook. It is very important that the "Child Seated" by Pascin and the "Pears" by Alexander Brook be returne i mediately as we have a client coming in to see Brook's work on Thursday and I a sure that he will be interested in the small canvas. Furthermore, the Pascin memorial exhibition opens here shortly and we must have all the canvases on hand in the next day or so for reproduction etc.

I certainly shall appreciate your immediate attention in this matter. e want to cooperate with you in every possible way and expect you to do likewise.

I also want to confirm the fact that the Preston Dickinson oil "Still Life" is not to be offered for sale and should be recalled as soon as possible. We are obliged to gather all the paintings by Mr. Dickinson.

Some time when you have a chance, wont you domeedown so that we can talk further about the Tollet and Davis arrangement.

Sincerely yours

Edith Gregor Halpert Director
la.

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December 10, 1930

Mrs. David Milton
10 West 54 Street
New York, N. Y.

Dear Mrs. Milton:

The Christmas cards have been ordered and will be delivered on December 16th.

In the meantime I am sending you the envelopes so that the addressing may be done in advance. Wont you please let me know to what address to deliver the cards.

Sincerely yours

Director

Edith Gregor Halpert
la.

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①

GALERIE JEUNE PEINTURE

[redacted] :

Vve J. LISZKOWSKA

[redacted]

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 361 144

PARIS, LE Dec-11 — 1930

My Dear Edith:

I received your beautiful photograph, allow me to thank you; I shall always keep it before me as my profound inspiration: your personality; sensitive, instinctive sympathy; and touching friendship: I shall always love you; I shall confide in you all my hopes, sorrows, and defeats, let us hope the future will lead towards a more expressive and eloquent Art, and our friendship becomes infinite:

I also received your letter dated Oct. 6, 1930 - with the copy for M. Andre Jaoul, copy telegraph for Pierre, + copy letter for Pierre Loeb. with tracing of nude. I read everything over and over very careful; I turned Paris upside down to get every thing ready to show Mrs, Aldridge, all our work, + expectation, + we waited + waited, but she did not come: We knew where she was staying (at the Plaza-Athenee Hotel Paris) but we did not dare to call on her; my opportunity to handle this delicate transaction for you, was lost: I them sent you a cable, asking you if I should look her up:

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(2)

GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

[redacted]

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381 144

PARIS, LE Dec-11 1930

But you did not answer that cable: after that they motored for spain, and them shortly back to America: I had everything in readiness for Mrs. Aldridge, Dear Edith - I wanted so much to make this transaction a success, to prove to you my worth, for your boundless generosity.

Let us have patience, I am sure before very long we will see both of our efforts crowned with moral and material success.

I also received your letter Dated Oct 11, 1930, with a copy of Mrs Aldridge's letter, + with a list of Lautrec lithographs; I had everything ready, just as you intruded me to do. I wonder why Mrs Aldridge, did not come to me? As I understood your letter; (I was not to call on her,) - (your letter reads - (Do not under any circumstances show any indications of knowing her name; I had promised to keep her incognito quiet:)

Should we have gone up ~~to~~ see her?

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(3)

GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

ET

G. [illegible]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381.144

PARIS, LE Dec. 11 30 1928

When Mrs. Aldridge left for Spain, the Paris newspapers, had a notice of it; only then did we get to know what Hotel she was staying at: To bad you did not allow me to call on her: I am sure I could have showed her some interesting paintings

Mr. Ambroise Vollard called me up a few days ago, he wanted to know what you wanted to do about the Picasso (650 Fr.) + Maillol (6750 Fr.) you bought at Vollard, please let me know what you want me to do about this!

Dear Edith - I paid Galerie Pierre, immediately upon receipt of your check: He gave me 5% commission. (He gave me no commission on the Matisse sculpture you bought from him:) French Dealers are a hard lot, I ~~doubt~~ that Pierre, he does business in a very cold way. - I know that benefits measured in hard cash are more easily appreciated than those of a spiritual nature: - (French Dealers are rotten)

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(4)

GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

ET

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 361 144

PARIS, LE Dec 11 30 192

Edith = did you pay Bernheim-Jeune? what should we do about him?

I also paid Mr. Paquereau 2500 Frs for the pascin - I ask him to give me the pascin, to ship to you immediately: He would not ship the pascin alone - , until you pay for the rest of your order with him,

He told me if you only purchase the pascin, and not the other things you picked out, The pascin alone will cost you 6000 Frs: He also said ~~he~~ told you about that, at the time you made the purchase: (what do you think of that?) - I beggd him to ship the Pascin, I told him also that you would get very angry, about the delay:

What can we do to straighten this matter?

Dear. Edith - what a violent shock this was to me. (- Mr. Paquereau has always been very generous and kind ~~to~~ me) = (But he said business is business)

(French Dealers are disgusting.)

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(5)

GALERIE JEUNE PEINTURE

[redacted] :

Vve J. LISZKOWSKA

[redacted]

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

N. C. SEINE 361.144

PARIS, LE Dec-11 1931

Edith - please ask your broker, F. L. Kraemer Co 16 Bridge St. N. York, if he has a agent here in Paris: In that way we can ship all goods to you through Kraemer's agent in Paris: In the future we will address all shipments in care of F.L. Kraemer Co. 16. Bridge st. N. York:

I am sure by this time, Mr. C. Kassler has been in to see you: He had a very successful show, with his wife, in my galerie: I hope you will find him interesting; he is one of the few men with boundless generosity in his soul: Kassler will tell you all about his exhibit in Paris: (Kassler had all his fresques and his wifes Sculptures shipped to Kraemer Co. N. York. - for him to keep in storage.

How did you make out with Castel's paintings? Castel has been making a great deal of progress in his work:

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(6)

GALERIE JEUNE PEINTURE

DIRECTRICE :

Vve J. LISZKOWSKA

[redacted]

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381 144

PARIS, LE Dec 11 1950

Castel comes in the galerie every other days and ask's me for money; I can not afford to give him enough to keep him going,

Does his work still interest you? Do you want me to send you some of his paintings on consignment?

Would you want to send him 1200 Frs every month? - in return Castel would give you his output? (Or perhaps you could sell several paintings monthly for him, and advance him a little money: Let me know Edith - if his work still interest's you - Castel also told me he sent a cousin of his to see his work at your galerie in N. York: I am sorry I can not help Castel anymore than I did, - all my money is tied up in outstandings bills, my client's simply refuse to pay me: The Paris Art market is in pretty bad condition:

I want to thank you for the catalogs and announcements you sent me:

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(7)

GALERIE JEUNE PEINTURE

[redacted] :

Vve J. LISZKOWSKA

[redacted]

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381 144

PARIS, LE Dec. 11 1930

I would be very glad to give "Pop" Hart a show in my galerie, I would say in the month of June or July - (what to you think?) perhaps you will be in Paris; so you could help to organize the exhibit, in the way you would like it done.

Give "Pop" my best wishes:

Dear Edith - how did you make out with your American group exhibit? I am sorry Greason's was late in shipping his paintings to you - You ask me for net price's on the pictures I sent you, well let us say 50$ for the small paintings + 100$ for the larger ones, - or otherwise sell them for what you can get, I want you to make a big profit - and Martin feel's the same way about it, (Martin sends you his Love:) It is better to place a young painter in a good collection, than to hold out for high price's - (Martin say's) (It is better to accomplish together and with less suffering a Art that neither of us could achieve alone..)

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(8)

GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

ET

[redacted]

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381.144

PARIS, LE Dec. 11 1930

I am enclosing a part of the new publication called (The New Review) The Editor is a good friend of mine, Samuel Putnam: I will give him a long history about your gallery, = which he will print in this (New Review-) - Mr. Putnam has started a very modern literary circle, which meets in our gallery, (What do you think of that?)

Dear-let me know what I can do for you in Paris, perhaps you want me to send you some important paintings on consignment?

Edith-has Mr. Zborowski brother been in to see you? He left for America with a lot of false paintings -so be careful- I have found out that almost all the big dealer's in Paris-deal in false modern paintings, that is how they make big money:

I will write a big article on this subject in the (New Review)

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(9)

GALERIE JEUNE PEINTURE

DIRECTEURS :

Vve J. LISZKOWSKA

ET

G. ZBOROWSKI

3, RUE JACQUES-CALLOT

PARIS (6e)

TÉLÉPH.

R. C. SEINE 381 144

PARIS, LE Dec 11 1930

Mr. Zborowski of Paris gallery showed me a letter from his brother in N. York, which stated that Zborowski was going into agreement of partnership with the Gallery Dudensing in other words - the galley will be called Duden-sing = + Zborowski =

Dear Edith - What do you know about the Dudensing galleries? Let me in on the dirt about this gallery: (Martin say's) (our whole summer passed in joyous painting, (until every bit of money was used up) what beauty this Provence, with its coloured rocks, olive trees silvergreen, red fields planted with vine, background of mountains, luminous sky, + sun burst splendour, its smiling landscapes, + wandering roads, earthly paradise - to starve, torment one soul - to accomplish: So we returned to Paris:)

I hope you are in the best of health - let me thank you again for all the kind things you have done for me with love.

Yours for a Sensitive + Profound friendship.
((Sanina))

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December 11, 1930

Dear Tahch:

Please forgive me for not having written to you sooner, but you know my plaintive tale. Time is short, the energy is low and the needs are many.

The Coleman show actually ended up with flags waving. Quite a number of the pictures were sold and Glenn is beginning to look more and more like the photograph we have hanging in the entrance. This morning we received word that his lithograph "Minetta Lane" won the second prize in the International exhibition of lithography in Chicago. A check was enclosed so that will lighten the young man's burden some more. The Arts published a very fine article on his work and at the rate he is going, he will become an old master shortly and I shall be able to retire in Flander's Field writing odes to the Poppies.

Regarding the painting your mother selected -- "Minetta Street" -- we pasted one of our famous red stars on the frame immediately upon receipt of your letter as we did want to see you have the very painting selected. We had so many other fine examples that it was not difficult to switch interest to another picture. The painting can be delivered any time you wish an I am sure there will be no difficulty about the momentary

arr

arrangement.

When you are next in town, come in. I hope your asthma has left you and that you are your own cheerful self again.

Sincerely yours

Edith Gregor Halpert

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December 12, 1930

Mr. Edward L. Root
Oneida County
Clinton, New York

Dear Mr. Root:

Thank you for your nice letter.

I had a chat with Mr. Coleman who was very much pleased with the news and we have shipped the picture to your Clinton address. Due to the delay of this letter, you have probably received the painting by this time.

I finally managed to get up to the Modern Museum and in spite of some of the dull exhibits, found the show a very stimulating one. The Sheelers did look very grand. Mr. Phillips' description of Sheeler is rather a good one. His work has a very unique quality without any feeling of the bizarre. One feels that each canvas is completely realized and that the artist has succeeded in expressing what he wish to express in a very complete form. For paintings which must be put under the generalization of "intellectual art" there is a spontaneity which is quite remarkable.

As I remarked during our recent conversation, I feel that the "Upper Deck" is the best statement of the "American Immaculate" school. The landscape is just as fine a canvas, but my personal leanings are inclined to the "Upper Deck". Incidentally, although I do not want to turn this into a sales letter, Mr. Sheeler telephoned me a day or two ago and mentioned if there were any nibbles on some of his paintings in the gallery he will be glad to make a reduction -- in order to meet some of his holiday bills. We have three or four very fine examples of his work ranging from $300 to $700. This is just for general information and for future reference.

I enjoyed your visit very much and some time when you plan to be in town for a few days, I should very much like to have the pleasure of your company at dinner, so that we may have a chat about some of the Contemporary artists. Your ideas interest me very much and if you have the time, it will be a great pleasure indeed.

Sincerely yours

Faith Imogen Holpent

Director

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ecember 12, 1930

Mr. Edward L. Root
Oneida County
Clinton, New York

Dear Mr. Root:

I had a chat with

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Dec. 12, 1930

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

Dear Mrs. Halfpert:

I enclose a check for the Coleman which arrived safely yesterday afternoon. Will you tell Mr. Coleman when you see him that I think he has been singularly successful both in his suggestion of an actual experience and his creation of an interesting design. The picture suggests admirably the morning freshness of the river and the slightly billowy sensation that one receives upon exchanging terra firma for the ferry float. I like too the way in which the background has been given enough force and variety to function as part of the pattern without being allowed either to obtrude itself into the foreground or

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

remain merely a separate strip. The float itself and the boats in the river, particularly the little boat tie up the foreground and background in a perfectly natural way. It is all very unconventional, asymmetrical, formal and yet right

Sincerely yours,
Edward W Root

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December 13, 1930

Mr. Peter Teigen, Director
Department of Art
Princeton University
Princeton, N. J.

Dear Mr. Teigen:

The American Print Makers exhibition was scheduled for Princeton during 1929-30. We are now making arrangements for our 1931 circuit and I am writing to you so that you may let us know, at once, what month you would like to have this new exhibition. A catalog is being sent to you under separate cover.

This in my estimation is by far the most interesting of the Print Makers exhibitions and there is so much new material that you will undoubtedly be pleased to have the show.

Wont you communicate with me regarding the matter? We have available all months after March.

Sincerely yours

Director

Edith Gregor Halpert

orig J D R file
char

COPY

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December 13, 1930

Mrs. John D. Rockefeller Jr.
10 West 54 Street
New York, N. Y.

Dear Mrs. Rockefeller:

I have done some investigating in connection with the case of Daisy King, 15 Macdougal Alley.

As it would be rather awkward for me to call on Miss King, I made inquiries and from good authority received the information that her work is not any better than the impression we received from the photographs. Miss King was a child prodigy and did some interesting sculpture years ago, but for the past fifteen or seventeen years has concentrated on the group of which you saw the reproductions. From time to time she has received financial help to make it possible for her to go on with this work, but seventeen years seem rather a long time and the results do not warrant the effort made.

From the viewpoint of art, she does not seem to be a very worthy cause, but of course from a charitable standpoint it is an entirely different matter. She seems to be a very serious person, though somewhat misguided. She is known to a very few of the neighborhood artists and is not considered an important factor in the art world. However, as I said before, from a humanitarian angle, she probably deserves some help. If you wish, I shall pay her a visit. The reason I did not do so before is that I felt that her suspicions would be aroused since I am known to her, but if you are sufficiently interested I shall find some tactful way of approaching Miss King. Wont you please let me know.

Sincerely yours

Director

Edith Gregor Halpert
la.

Dec. 14, 1930

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

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Dear Mrs. Halfpert:

Your letter to me of the 12th came in just after my own letter regarding Mr. Coleman's picture had gone out. I would be most happy to dine with you some time when I am in New York to discuss pictures or anything else. I feel very ignorant about contemporary painting, partly because I haven't been to Paris since 1920 and partly because when I am in New York I never have time to go about looking at the work of the younger generation.

As for Mr. Sheeler's two pictures at 730 Fifth Ave., they seem to me to be each a sort of apotheosis of the photo-

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graph. Everything that a really distinguished artistic intelligence with eyes like two camera lenses can do to create spontaneously and simply has been done. They are amazing statements of fact seen artistically but they haven't any emotional insides (to me at anyrate) as certain realistic pictures have - taking for example - or Courbet's. Nevertheless they interest me, I suppose partly because I have something of Sheeler in me and partly because it is habitual with a teacher to be attentive to and considerate of many points of view.

It is not clear to me from your letter whether the "Upper Deck" is included among the.

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THE BERKELEY ART MUSEUM
2270 SHATTUCK AVENUE - BERKELEY, CALIFORNIA
TELEPHONE THORNWALL 1810

SAMUEL J. HUME, *Director*

MILDRED MCLOUTH, *Curator*

15 December 1930

URGENT

Dear Mrs Halpert :-

Upon the receipt of this letter will you please send immediately the five lithographs as listed below to replace those I returned to Mrs Savery for sales at Seattle - to

Beatrice Judd Ryan, Director
Galerie Beaux Arts,
166 Geary Street
San Francisco, California.

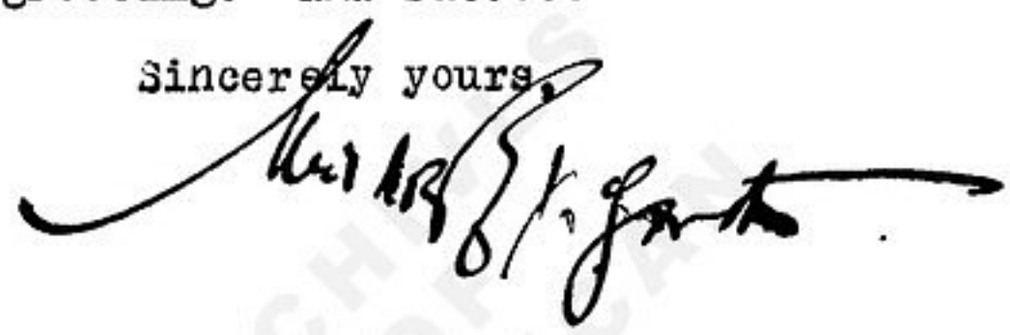
Lithographs :- by Max Weber

1 On the Sofa (# 2)
2 Draped Head (# 5)
3 Sculptors Model (# 22)
4 Wind Orchestra (# 17)
5 Head (# 31)

The exhibition opens at the Galerie Beaux Arts on January 2nd, so if you will send these to Mrs Ryan, the exhibition will be complete.

Many thanks - and wishing you many happy holiday greetings- and success-

Sincerely yours,



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December 16, 1930

Mr. I. Breakstone
55 Washington Street
Flushing, N. Y.

Dear Mr. Breakstone:

I am very sorry to state that once again we are having difficulty in our steam heat. The two rear apartments have had no heat during the past two days, which are quite cold and since it is more important for us to have heat on cold days than on warm days, I shall appreciate your attending to the matter immediately.

It is unfortunate that we have to have so much correspondence and so much of your time is taken. Is there no way of straightening out this matter permanently and satisfactorily so that we will not have to correspond any further. It is now a serious nuisance and we are about to lose one of our tenants. Furthermore I have not been able to sleep in my apartment as it has been so cold both in the bed room and in the bath room.

Your men in making the repairs, did not follow your original plan of putting in a new pipe but merely repaired the old system which was faulty in installation. Therefore we have surprised to receive your bill.

Sincerely yours

Director

Edith Gregor Halpert
la.

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ABRAHAM & STRAUS INC.

FULTON AND HOYT STREETS, BROOKLYN
DIRECT SHOPPING WIRE . . . CUMBERLAND 6000
FOR ALL OTHER BUSINESS . TRIANGLE 7200

Dec. 17, 1930.

The Downtown Gallery,
113 West 13th St.,
New York City.

Gentlemen:-

This is to inform you we are having our Traffic Manager trace the merchandise listed on our claim #3314.

We will furnish you with the proof of delivery as soon as possible.

Yours very truly,

ABRAHAM & STRAUS INC.

G Hannigan

Accounts Payable Dept.

G.Hannigan/CG

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December 18, 1930

Mr. Artemus Packard
Department of Art
Dartmouth College
Hanover, N. H.

Dear Mr. Packard:

According to our records, you had the American Print Makers exhibition at your gallery both during 1929 and 1930

The exhibition has just opened at this gallery and is by far the most stimulating group of prints shown. There are several new artists and practically all new exhibits, made especially for this exhibition, which is now recognized as the outstanding print event of the season.

We are now scheduling the show throughout the country and the first three months of the year are completely filled for all three circuits. We have however one set available for any month after March 30th.

If you will let me know when it would be most agreeable for you to schedule the show at Dartmouth, I shall be glad to make the necessary arrangements.

Sincerely yours

Edith Gregor Halpert Director

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PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
G. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

December 18, 1930

Mrs. Edith Gregor Halpert,
Downtown Gallery, 113 West 13th Street,
New York City.

Dear Mrs. Halpert:

Replying to your note of December 15th to Miss Bier I can only say it is my present intention to keep the Goldthwaite landscape as an example of her work. I had expected that our situation would clear up before this but it is not certain that we can afford to add anything now to our load of debt. If you wish you can enter it as a sale subject to my returning it if absolutely necessary which is not likely.

Very truly yours

Duncan Phillips

DP.E

Signed in Mr. Phillips' absence.

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PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

Dec. 19, 1930.

The Downtown Gallery,
113 W. 13th St.,
New York City.

cert.

Gentlemen:-

In reply to your letter or Dec. 13th, in regard to the American Print Makers Exhibition, we should like to have this exhibition for the two weeks beginning March 2nd, and ending on the 14th.

Yours very truly,

Peter Seyler

PT/M.

cert

THE NATIVITY ACCORDING TO SAINT LUKE

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December 25. 1930—

Season's Greetings!

from

Ottie and Sunny!—

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THE NATIVITY ACCORDING TO SAINT LUKE

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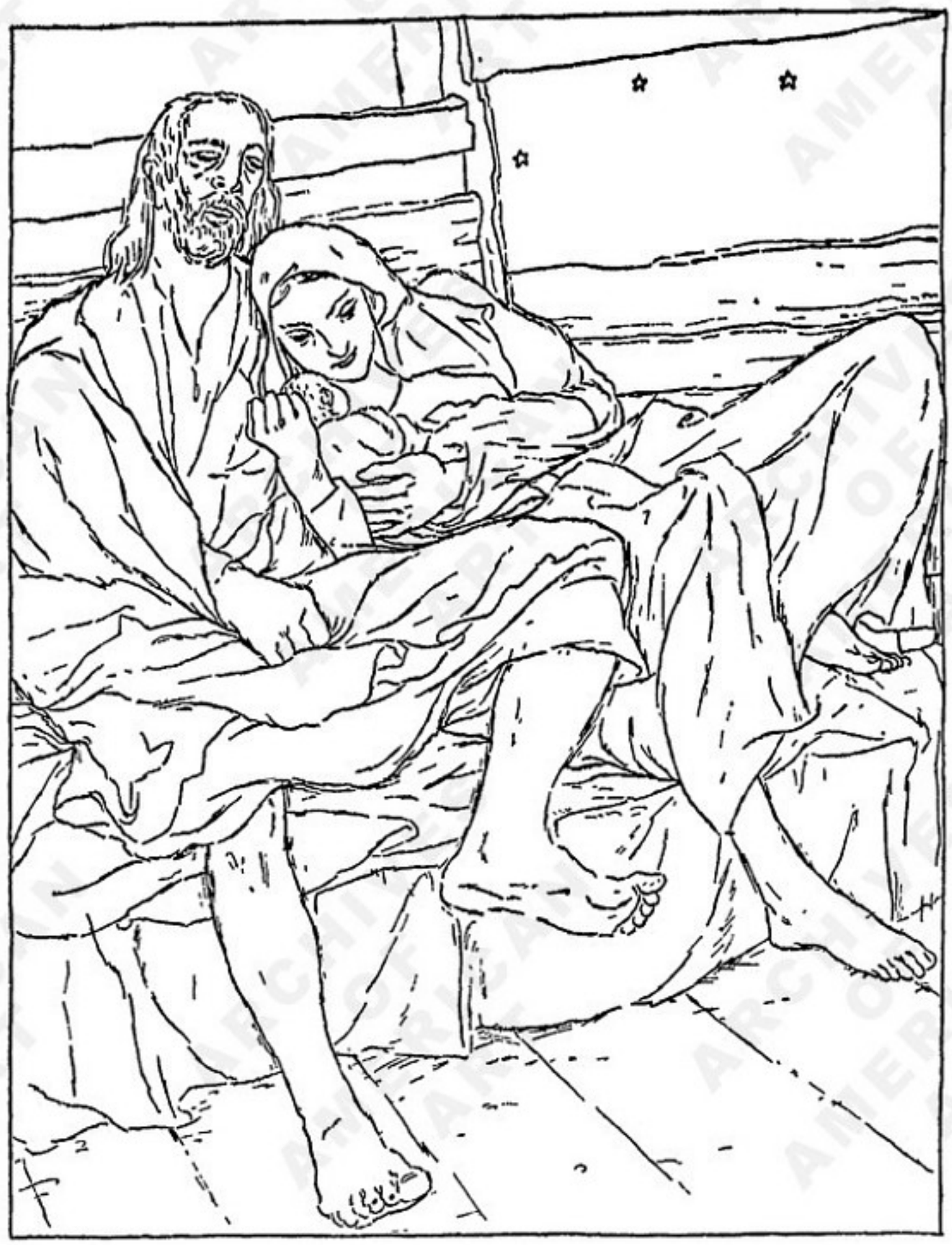
Prior to publishing information regarding sales transactions, reasonable care is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [illegible] 60 years after the date of sale.



FOR UNTO YOU IS BORN THIS DAY IN THE CITY OF DAVID A SAVIOUR, WHICH IS CHRIST THE LORD·

GLORY TO GOD IN THE HIGHEST

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AND IT CAME TO PASS IN THOSE DAYS, THAT

THERE WENT OUT A decree from Caesar Augustus, that all the world should be taxed. (And this taxing was first made when Cyrenius was governor of Syria.) And all went to be taxed, every one into his own city. And Joseph also went up from Galilee, out of the city of Nazareth, into Judaea, unto the city of David, which is called Bethlehem; (because he was of the house and lineage of David:) to be taxed with Mary his espoused wife, being great with child. And so it was, that, while they were there, the days were accomplished that she should be delivered. And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn. And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is

born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth peace, good will toward men. And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us. And they came with haste, and found Mary, and Joseph, and the babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things, and pondered them in her heart. And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them. And when eight days were accomplished for the circumcising of the child, his name was called Jesus, which was so named of the angel before he was conceived in the womb. And when the days of her purification according to the law of Moses were accomplished, they brought him to Jerusalem, to present him to the Lord; (as it is written in the law of the Lord, Every male that openeth the womb shall be called holy to the Lord;) and to offer a sacrifice according to that which is said in the law of the Lord, A pair of turtle doves or two young pigeons. And, behold, there was a man in Jerusalem, whose name was Simeon; and the same man was just and devout, waiting for the consolation of Israel: and the Holy Ghost was upon him. And it was revealed unto him by the Holy Ghost, that

he should not see death, before he had seen the Lord's Christ. And he came by the Spirit into the temple: and when the parents brought in the child Jesus, to do for him after the custom of the law, then took he him up in his arms, and blessed God, and said, Lord, now lettest thou thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation, which thou hast prepared before the face of all people; a light to lighten the Gentiles, and the glory of thy people Israel. And Joseph and his mother marvelled at those things which were spoken of him. And Simeon blessed them, and said unto Mary his mother, Behold, this child is set for the fall and rising again of many in Israel; and for a sign which shall be spoken against; (yea, a sword shall pierce through thy own soul also,) that the thoughts of many hearts may be revealed. And there was one Anna, a prophetess, the daughter of Phanuel, of the tribe of Aser: she was of a great age, and had lived with an husband seven years from her virginity; and she was a widow of about fourscore and four years, which departed not from the temple, but served God with fastings and prayers night and day. And she coming in that instant gave thanks likewise unto the Lord, and spake of him to all them that looked for redemption in Jerusalem. And when they had performed all things according to the law of the Lord, they returned into Galilee, to their own city of Nazareth. And the child grew, and waxed strong in spirit, filled with wisdom: and the grace of God was upon him. Now his parents went to Jerusalem every year at the feast of the passover. And when he was twelve years old, they went up to Jerusalem after the custom of the feast. And when they had fulfilled the days, as they returned, the child Jesus tarried behind in Jerusalem; and Joseph and his mother knew not of it.

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But they, supposing him to have been in the company, went a day's journey; and they sought him among their kinsfolk and acquaintance. And when they found him not, they turned back again to Jerusalem, seeking him. And it came to pass, that after three days they found him in the temple sitting in the midst of the doctors, both hearing them, and asking them questions. And all that heard him were astonished at his understanding and answers. And when they saw him, they were amazed: and his mother said unto him, Son, why hast thou thus dealt with us? behold, thy father and I have sought thee sorrowing. And he said unto them, How is it that ye sought me? wist ye not that I must be about my Father's business? And they understood not the saying which he spake unto them. And he went down with them, and came to Nazareth, and was subject unto them: but his mother kept all these sayings in her heart. And Jesus increased in wisdom and stature, and in favour with God and man.

FOUR hundred and forty copies of this book, designed and directed by Lester Douglas, have been privately printed under the supervision of John Davis at the printing house of Judd & Detweiler, Inc., Washington, D. C., December, 1930. The drawings are by Hans Foy.

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ARCHIVES OF AMERICAN ART

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Here's hoping the fast pass will soon.

2400 S. Western Ave.
Los Angeles.
Dec. 29-1930

My dear Mrs. Halpert:

The enclosed check will reduce the balance due on for Kisling to $15.00 - When you return this enclosed bill to date - please also send a receipt in full for the Stefan Hirsch - which I cleared up early in month. I must have receipt for Museum files - also detailing pictures as you can understand.

Next month I will pay what is due on the for Kisling & then commence on the Pascin payments - This Pascin you can keep until you hear from me - It will be impossible for me as my finances are strained - to pay for it in a hurry. I can do so gradually however. Meanwhile I am trying to sell - not easy as you know.

Something should be done to give the poor Samuel Halpert a boom - I was amazed to find how much of his work could be had for a song at auctioneers - It positively has me in collecting too - & will alter perhaps.

We all know what propaganda means - There should be some for Halpert I think - Look out all that Lescaut, Rosz, Gorg, Chirico & a lot of small fry Frenchmen are getting.

Pascin is really a big man - unique in his every-even a big man as Pascin needs a push at right moment.

I am not trying to advise you - you know the game better than I do - I am only thinking of the dead & collectors facts & experiments - when suddenly the bottom seems to fall out - or please pardon me.

I certainly did enjoy my winter trip this year. I saw an awful lot - but I could have done much more worthwhile and naturally I learned an awful lot - and as old fathers can ever know too much. Many of them think they know it all as it is - but collectors are so modest compared to curators & some critics.

I sure did enjoy meeting Mr. & Mrs. Jorach, Stefan Hirsch, Miss Ella Pope (or is it Madame Hirsch?) - Marsden Hartley, Ernest Nicoa, Alexander Brook, Glenn Coleman - and of course Mr. Feldsmith, Holger Cahill. Afterwards I met Marcel Duchamp, Guy Pène du Bois, Lawson Lloyd, Royal Cortissoz, John Allen Jewell, Walt Kuhn, Leon Kroll & hosts of old friends.

When I get east of the Mississippi River - I usually feel that I must have done some good in art works - when I get back to the great western spaces - I just shrivel up - to make myself an insignificance as possible.

For years the Museum has promised a catalogue for the Harrison Gallery of American Art - I will not wait for it until an American Water Colors are included - 46 oil paintings fairly conservative - 42 Water Colors - a trifle more radical -

When I planned use the printed catalogue of Corcoran, Cleveland & Chicago - I was less interested in figures from standpoint of franchising them by way of comparison with what we already had.

Art News announces Childe Hassam Gloucester

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North Hunter first examples Dubliner modernism.

Take for instance the 18 French paintings now hanging - South Wall -

Kars (26x18) - Kisling (25x21) - André (30x40) - Modigliani - (24x20) and Guillaumin's fantastic Blue Cyprès (25x21) -

West Wall -

Derain (26x32) - Utrillo (24x28 - NY white finish) - Renoir Jeune (30x20) - Hugo Scott (24x29) - Maurice Denis (24x36) -

North Wall -

Cézanne (40x30) - Lotiron (54x52) - Lhote (40x36) -

East Wall -

Derain (24x24) - Moreland (22x26) - Lucien Simon (36x46) - Other Kisling (24x29) - André (28x24) -

all I have to do any time I wish is to substitute - Blaizot (36x30) for André - Gutovin (52x40) for Simon - and a Cézanne (40x30) for Renoir Jeune - then hang up Max Ernst, Derain and Mondlot & the French will prove Lecomes as radical as ours if not more conservative.

I simply refuse to fall for Joan Miro, Chirico, Brema, Lewinski, Soutine, Picabia & Marie Laurencin. And to show what a strange guy I am - I just go "nuts" about Renoir, Picasso, Braque, Dufy, La Fresnaye, Modigliani, Pascin, Kohn & Vlaminck.

Take our in America - I "see" Alexander Brook - the two Jonas, Coleman, Du Bois, Stella, Weber, Walkowitz, Marin, Dickinson, Hopper, Sheeler, Bissel and many others. But I rebel at man after man (whose names I dislike to quote) - fast-talk-ups, palavers over and boomed for fair -

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sold for $14.000 ;- I have a perfect Harrison play oil - 36 x 25 - and six other really important Harrisons - and 3 Harrison Water Colors - Multiply $14.000 x 75 what do you get ?

Large sales listed at $10.000 ;- I have 2 large paintings by Lutz - 50 x 44 - 36 x 54 - = just a trifling $20.000 ;-

and meanwhile I drive a Stearns Knight 1919 Sedan - that my best offer on a trade is $50.00 -

Despite the lack of appliances we put out here - I am free to admit I do feel proud when I go to Los Angeles Museum - since near 2nd Street has been opened - one enters a huge Main Hall - some day to be covered by Mosaics - You turn to right and suddenly enter the Harrison Gallery of American Water Colors - (42) - then you pass into another Harrison Gallery of American art (46 oils) - then about 3 other galleries - one California - one Museum permanent - one loan Gallery -

You turn to left from Main Entrance - you enter Harrison Gallery of Modern French art (61 canvas hanging) - then adjoining you find the oil paintings (18 now hanging) making up balance of French Gallery - at that we still have 12 oil paintings & 25 pastelles left on display - Beyond are 3 smaller galleries with loans.

I am a queer mixture of modernism and ultra conservatism in art. What I fairly detest is lack of originality in some academic art and

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In our Museum this moment - somebody or other has loaned a large group of paintings - by Sheeler, Kroll, Stella, Carroll, Dehing, Edward Bruce, Alan Poole, Mc Lea, Chapin, Hopper and Kfer - Some are fine - some pretty dreary but only to columns of publicity - not here - his collection is referred to as important. It is for sale too - so let's hope there may be buyers. I may be all wrong - but I much prefer my Hassams, Luks, Hugo Ballin, Twachtman, Lawson, Anderson, Bellows, Eugene Higgins to most of these - and I still regard Sorach, Weber, Marin, Prendergast, Walkowitz, Pop Hart in our Water Color Room - equal to the best anywhere.

Besides here can anybody who is honest call Sheeler, Kroll, Mc Lea, Hopper or Burchfield modernists - turn around - & classify Hassam, Twachtman, Lawson, Anderson & Eugene Higgins as old fuddy duddies.

The whole situation is a farce - a joke - So it not better to say you like or dislike a certain man's output regardless of his place of birth - than to befuddle the public & compose a bunch of Museum curators & half baked art writers -

Linda Taft came to Los Angeles - raving over Huntington Hartford - too much of a fine-lined to say no kind word about Harmon contemporaries - Olmsted flooded to his lecture - his book in time Hamlin Garland left boost his name. It may be fine for me but I do not sound plenty sore at times Arthur Hartman

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PRINCETON UNIVERSITY
PRINCETON NEW JERSEY
—
SCHOOL OF ARCHITECTURE

Director
SHERLEY W. MORGAN, A.B., B.ARCH.

Dec. 29,1930.

The Downtown Gallery,
113 West 13th St.,
New York City.

Attention Miss Halpert;

Dear Miss Halpert:-

We are having repacked and sent back to you the box containing the 15 water colors, which you recently sent us for exhibition. The exhibition attracted a good deal of attention, and I take this opportunity to thank you for making the exhibition possible.

Sincerely yours,

Peter Leugin

PT/M.

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B. D. SAKLATWALLA
14 CREIGHTON AVENUE
CRAFTON, PA.

December 29, 1930.

My dear Mrs. Halpert
and Mrs. Goldsmith:

I am very thankful for your kindness in sending me the Zorach Sculpture, which is very admirable. This helps very materially to make a full representation of the Zorach family at 14 Creighton Avenue.

Yours sincerely,

Mrs. E. G. Halpert and
Mrs. Berthe K. Goldsmith,
The Downtown Gallery,
113 West 13th Street,
New York.